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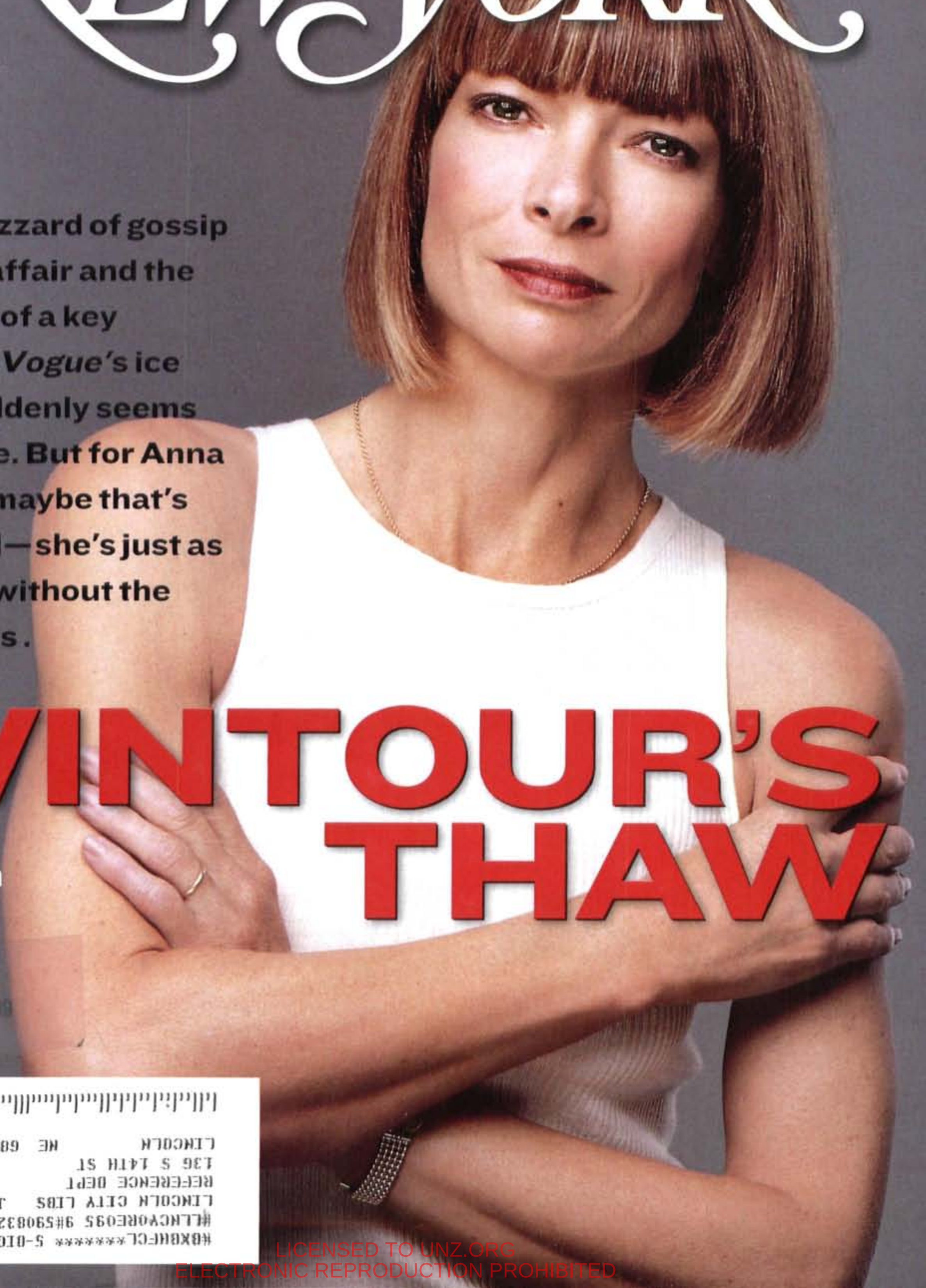

Amid a blizzard of gossip about an affair and the defection of a key protégée, *Vogue*'s ice queen suddenly seems vulnerable. But for Anna Wintour, maybe that's not all bad—she's just as powerful without the sunglasses.

WINTOUR'S THAW

By Kevin Gray

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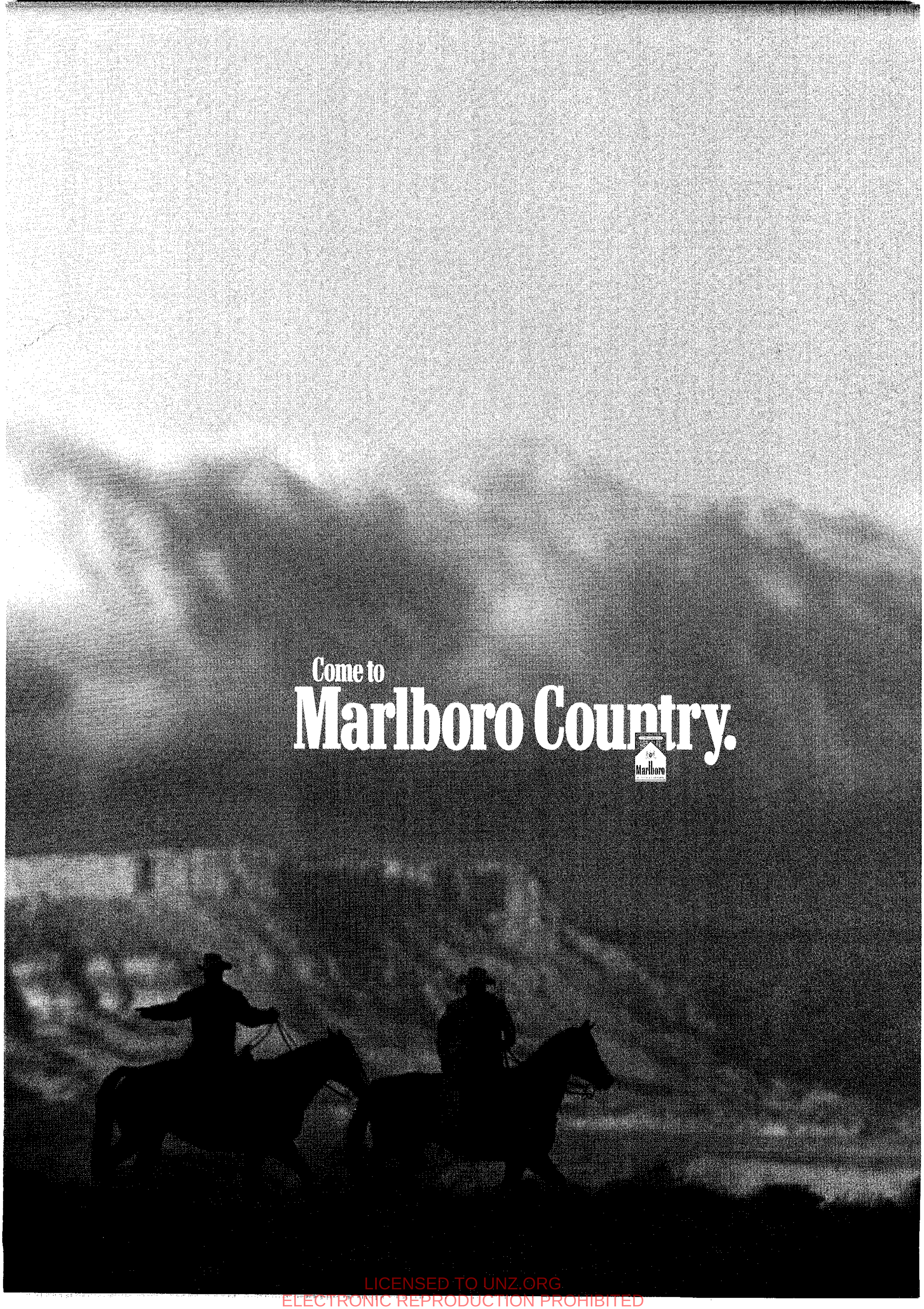
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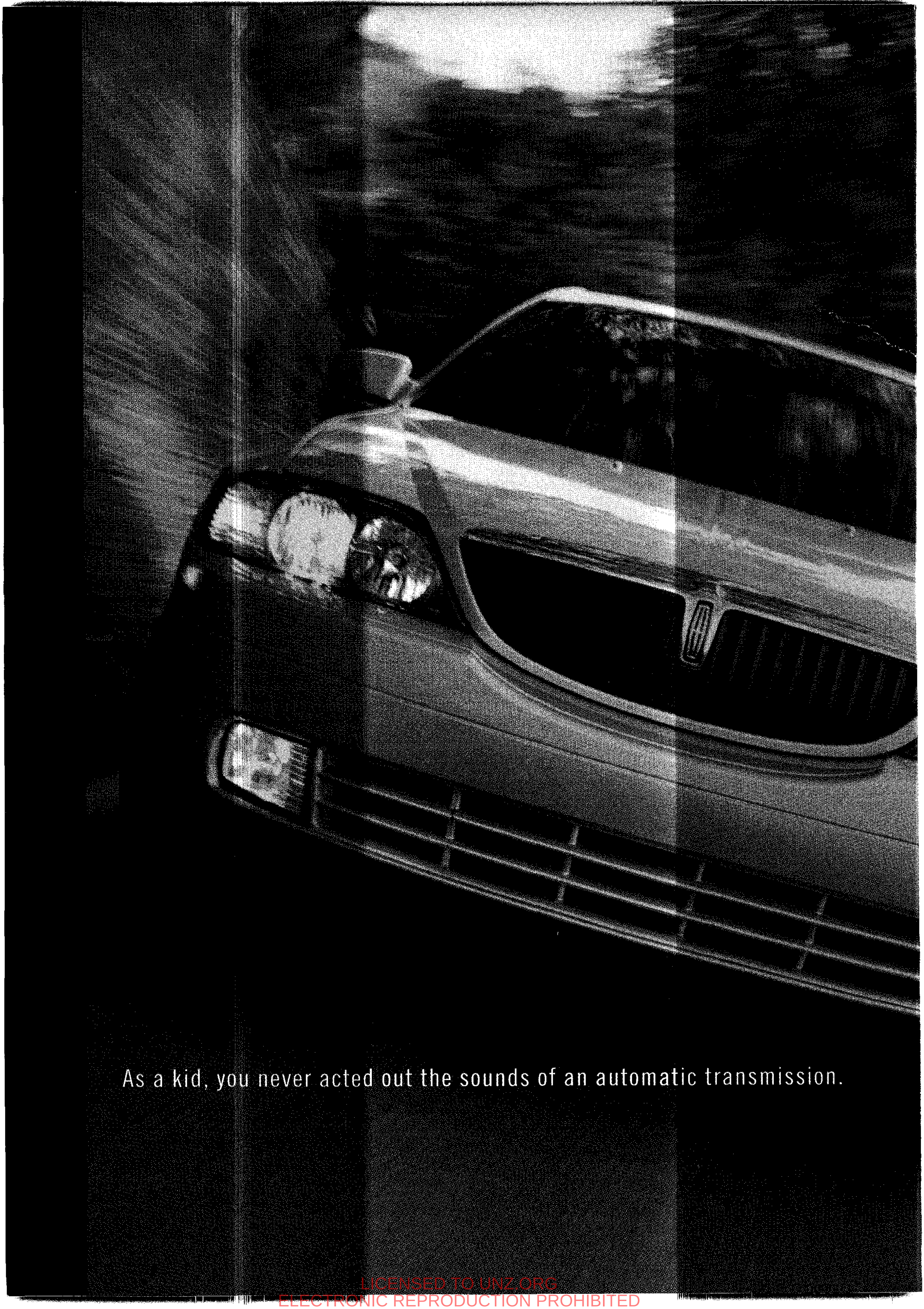
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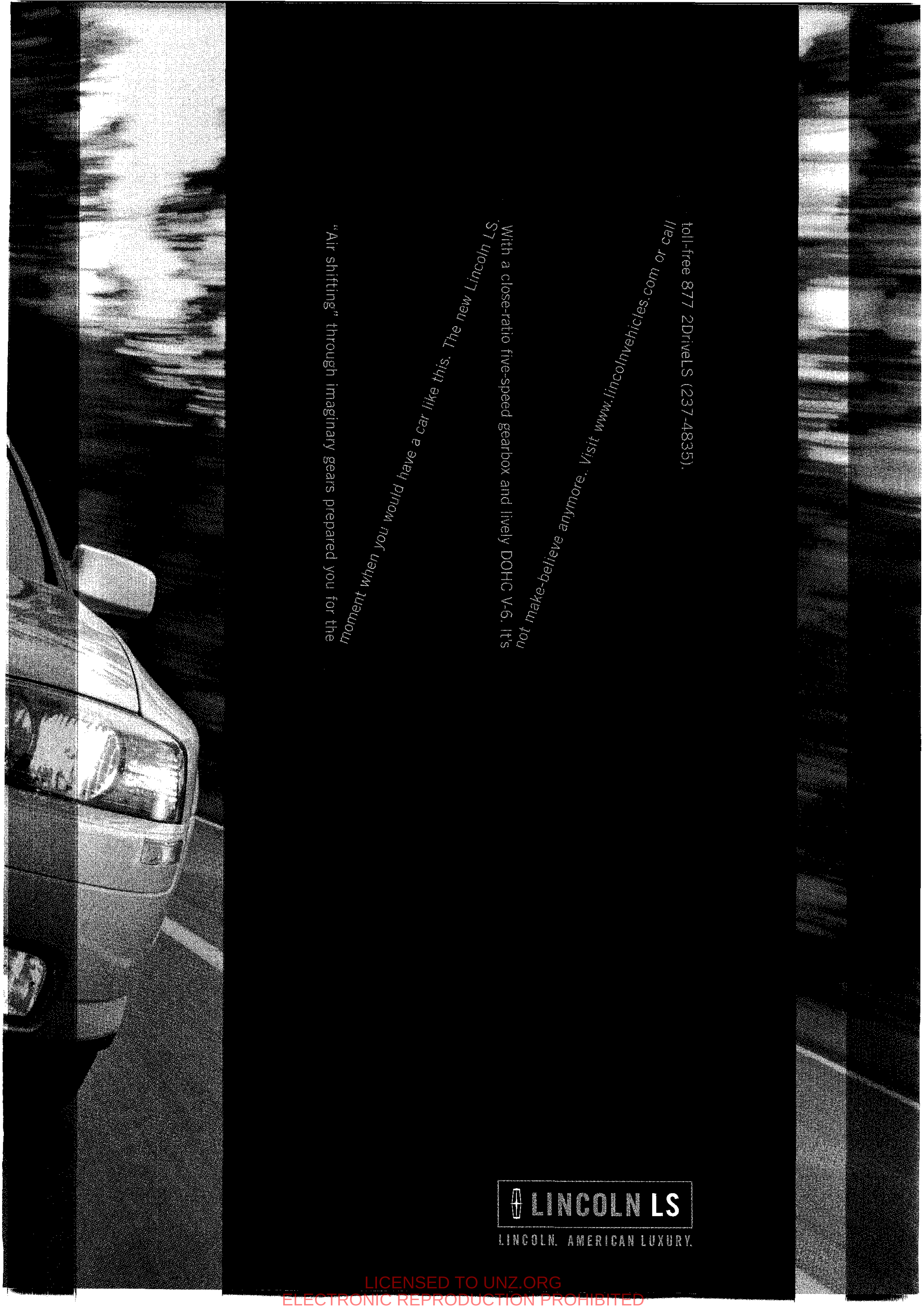

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>
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30 Wintour's Tale

By Kevin Gray

Vogue editor Anna Wintour has famously armored herself with an imperious, almost androidlike coolness, but this year chinks of humanity became visible: First her fifteen-year marriage collapsed after word spread of her afternoon dalliances with a Texas telecommunications billionaire; then a rival publisher poached protégée Kate Betts to run *Harper's Bazaar.* But if her enemies smelled blood, S.I. Newhouse's acquisition of *WWD* and *W* last month should make them think again.

38 Mary, Queen of Hip-Hop Soul

By Ethan Brown

Mary J. Blige made her name by singing R&B with a rapper's edge: Instead of crooning about boys, she gave us gritty songs about broken promises and unpaid bills. On her new album, she's keeping it real—"I am every young girl in every hood"—but there are glimmers of hope.

40 Bush's Battle Plan

By Helen Thorpe

As George W.'s campaign generals see it, Texas is a lock, brother Jeb will deliver Florida, and California is already on the defensive (Reagan Democrats, rise up!). That leaves New York, a state his father once lost by only 2 percent of the vote. But George W. is a man with a plan and a surprisingly deep network of F.O.G.'s: formidable New York friends and followers—ranging from liberal Democrats to grizzled Republican pols—who think they can make Texans of us all.

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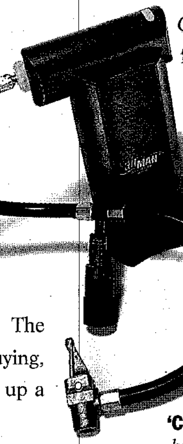

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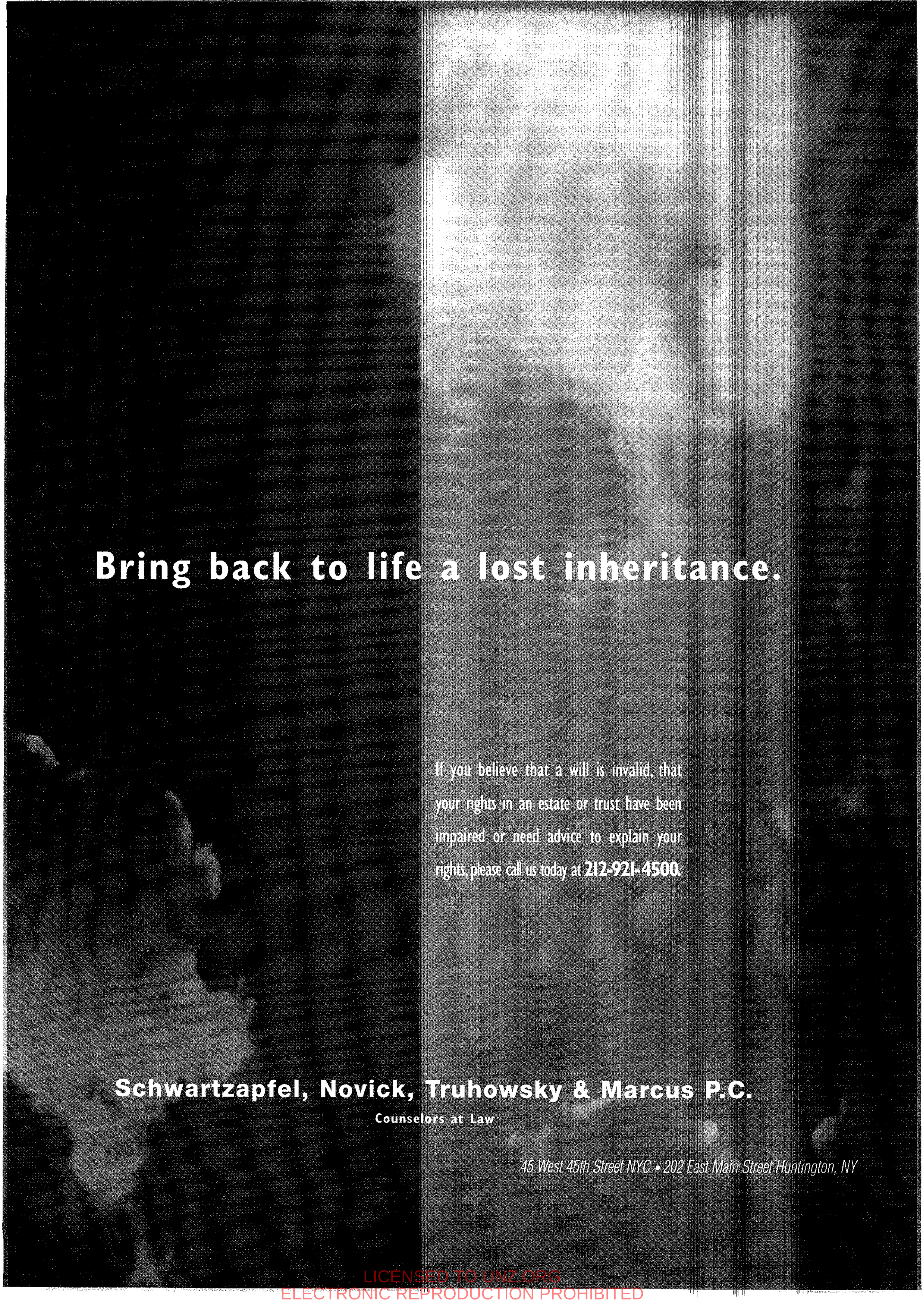

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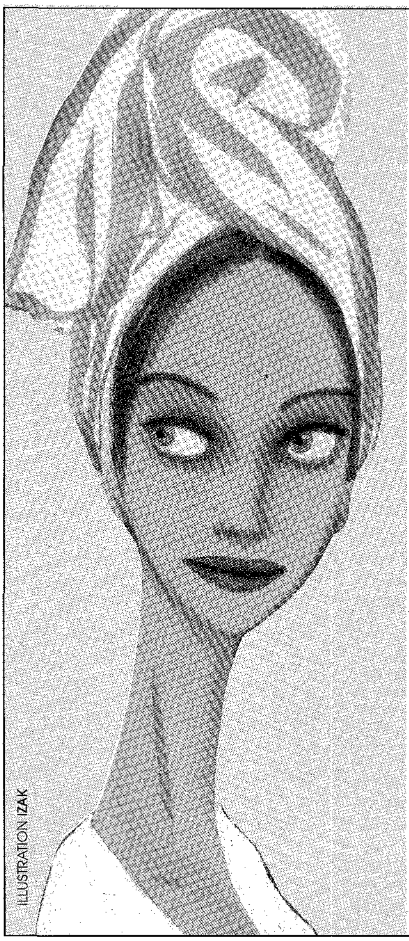

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LETTERS SEPTEMBER 20, 1999

Skin Game

The return of fur provokes horror and rage; Tramps's tragic demise; are the Unabomber's test results any of our business?

I JUST SAW A COPY OF *NEW YORK* THAT highlights fur ["Fall Fashion '99," by Sally Singer, August 30]. You show a skunk coat for $9,100, an ermine sleeveless wrap for $15,645, anaconda thigh-high boots for $990, a mink-fur jacket for $6,938, and in a section titled "Skin," garments made of pony skin, beaver, recycled fur, petit-gris fur, and Mongolian lamb. I was very disappointed to see this in your magazine. Despite what you might believe, people are beginning to realize that the suffering of thousands of animals a year all for our vanity is not "in" at all. Animals used for their fur are brutally caught in traps or raised in fur farms, where they are deprived of all their basic needs. These animals are then killed by gassing or electrocution. By promoting fur, you are contributing to this bloody industry.

Delia K. Uherec
NEW WINDSOR, N.Y.

MY SISTER AND I, WHO USUALLY FLIP through our *New York* long-distance together over the phone, both grew simultaneously angry when we saw your magazine is still living in the Dark Ages by promoting animal cruelty (your fur spread). Haven't you learned? *New York* isn't progressing in a political, compassionate, or chic sense. I regret to say that you lost two avid readers.

Lana Mini
MANHATTAN
Lori Mini
DETROIT, MICH.

IF "SWEATERS DRAPED AROUND THE SHOULders should be a felony," then what would be proper justice for that most tasteless of fashion crimes, fur? Capital punishment? Oops, guess we already impose that sentence on those animals unfortunate enough to be born with a beautiful coat. Shame on *New York* Magazine for not being hip enough to know that fur is only fashionable on its original owners. What happened to pleather and all the other fab (and cruelty-free) synthetics?

Alisa Plazonja
MANHATTAN

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Fuhgeddaboudit

HAVING JUST SEEN THE MOVIE *MICKEY BLUE Eyes,* and finding the scene in the Chinese restaurant annoyingly offensive because it is based on such stale stereotypes, I was surprised and disappointed to read Peter Rainer's review ["Movies," August 30] praising the same scene. While I unfortunately don't put it beyond moviemakers and television producers to continue to cast Asians in stereotypical roles (the only Asians in *Mickey Blue Eyes* and many movies and television shows continue to be Chinese-restaurant staff or delivery boys), I would think that a movie critic for this magazine would at least note that the humor to be found in the Chinese-restaurant scene is largely based on stereotypes that are as old, out of date, and negative as the other stale Mafia jokes in the movie.

Joy A. Huibonhoa
MANHATTAN

Variable X

UH . . . I'M JUST A BIT DUMBFOUNDED BY A line like "In the seventies, porn films like *Deep Throat* and *Last Tango in Paris* had crossed over into mainstream popularity" [Gotham: "Porn Again," by Thomas Vinciguerra, September 6]. I'm kinda wondering when film-history revisionism placed *Last Tango* under the same "porn" categorization as *Deep Throat.* Can't wait to find out where *The Devil in Miss Jones* has been bumped to.

Bruce Shaw
PHILADELPHIA, PA.

Trampled Underfoot

I AM ENRAGED BY THE THOUGHT THAT yet another New York musical institution like Tramps is being sold ["Gotham: Hard Sell," by Ethan Smith, August 30], in this case to make way for what appears to be another trendy, cookie-cutter club-kid drug haven–dance club. Don't these people have enough places to party in New York? Is it necessary to destroy one of the few remaining places that *doesn't* cater to that crowd? It's becoming close to impossible for thinking men or women to find an eclectic nightspot that they can truly say puts the music before anything else. Tramps was a magical place. With the impending sale, I fear that magic has truly left the building.

Ira Sperling
MANHATTAN

Cow-Tow

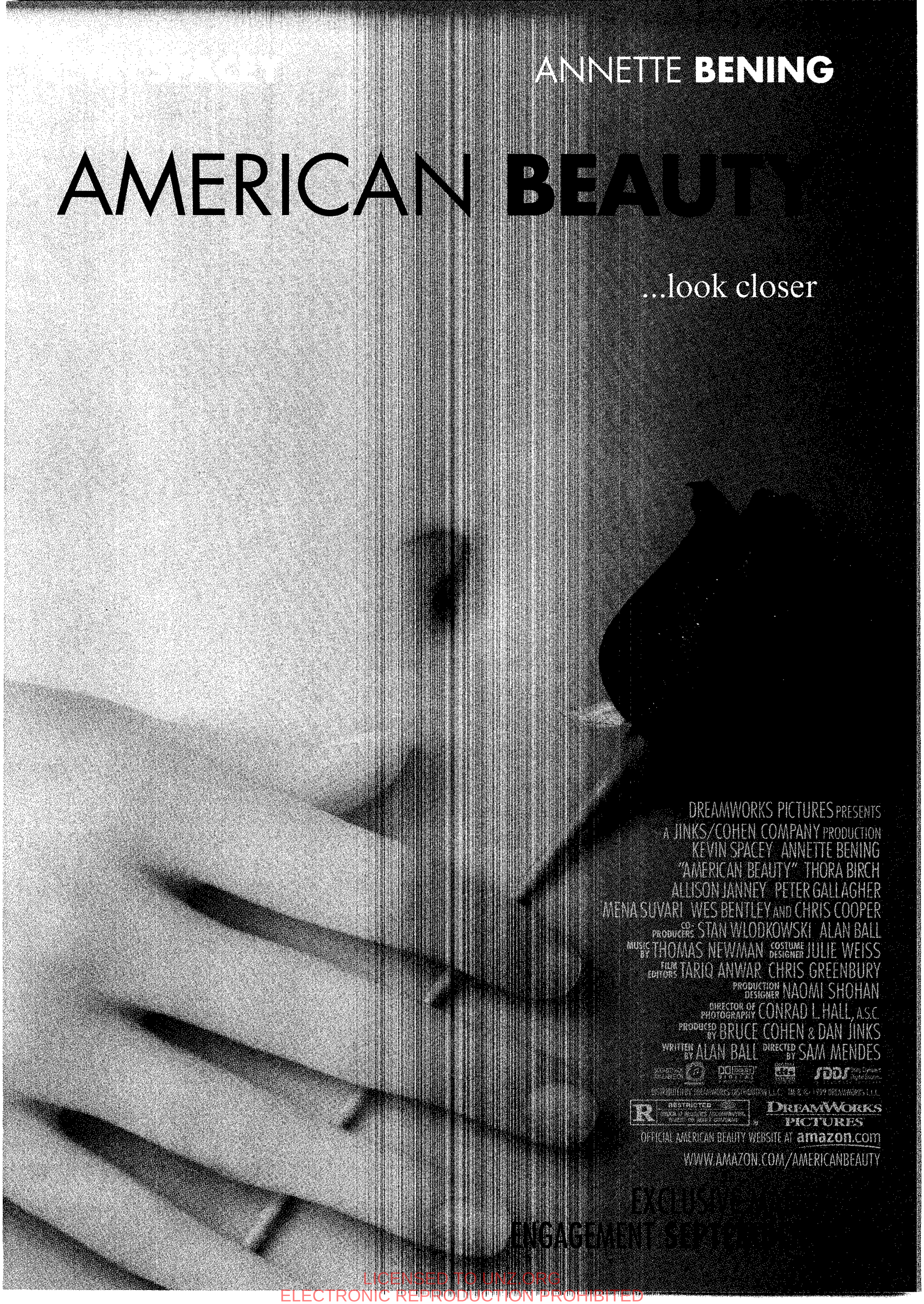
I AM ONE OF THE GROUNDLING RIFFRAFF John Simon refers to in his review of *Tartuffe* at the Public's Delacorte Theater ["Theater: Royal Flush," September 6]. The cantankerous Mr. Simon once again reduces himself to our level by pelting the cast with purblind insults about their faces, their weight, and (haven't we read this one enough?) the differences in the colors of their skin. If an authentic reproduction of seventeenth-century French behavior is what he's after, why would an actor's seeming homosexuality bother him? He even admits he left at intermission, so how can you print what amounts to not a review but a rotting heap of bovine insults in your magazine? Who's employing whom?

Kathleen Turco-Lyon
MANHATTAN

Privacy Matters

I THINK IT WAS VERY TACKY OF YOU TO print some of Theodore Kaczynski's answers to MMPI-2 ["Gotham: Teddy Bare," August 30]. Psychological tests used in a court setting are an unfortunate invasion of privacy that might be justified by the importance of helping the judge or jury make a good decision. Printing the results in a popular magazine is much harder to condone. It has very limited entertainment or educational value and seems only mean-spirited. Can't you save your barbs for people who are not mentally ill and in jail?

Jill Glist
MANHATTAN



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INTELLIGENCER

NEW SCHOOL TAKES A CHANCE-LLOR

CUNY isn't the only local institution of higher learning with a new chancellor. **Phil Scaturro**, a former trustee of the city's Mannes College of Music and a managing director at Allen & Company—the investment bank that once had a stake in Columbia Pictures and currently does in Coca-Cola—is moonlighting as de facto head of New School University until a successor can be found to replace **Jonathan Fanton**. (Fanton left the Greenwich Village institution on August 31 to become president of the John D. and Catherine T. MacArthur Foundation in Chicago.) Hmmm, maybe **Rudy Crew** would be interested.

COSTNER'S NOT-SO-UNIVERSAL APPEAL

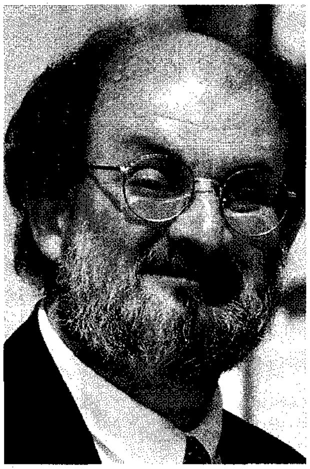
Kevin Costner threw the first curveball, but the last laugh belongs to Universal. The star took aim at the studio in *Newsweek* over the final cut of his PG-13 baseball movie *For Love of the Game,* noting that one of his particularly revealing shower scenes was among those edited out. "Universal wasn't even willing to try [to fight the ratings board]," Costner moaned. Moreover, added the actor with a laugh, the studio was "hurting" audiences by denying them the opportunity to view him in the altogether. But high-level sources at Universal insist that the scene wasn't cut just to appease the ratings board and that the decision was made after a June test screening at the UA Pavilions in Scottsdale, Arizona. "The audience giggled at Kevin's penis," explains one exec. "Then, in focus groups, they said, 'Do we really *need* to see Kevin Costner's penis?' " Contractually, Costner was supposed to hand in a two-hour-and-ten-minute movie with a PG-13 rating; instead, he delivered one with an R rating, the insider continues. So the studio took over the editing—and cut what failed to impress Scottsdale.

LIFE'S A BITCH FOR JEFFREY JAH

Jeffrey Jah, the well-connected event producer who helped turn Life into a model-saturated mecca of cool, has just been informed that his services there are no longer needed. Life's owner, **Roy Stillman**, complained that Jah "seemed to have his eye on other things"—Jah's company helped orchestrate the Venice Biennale and threw **Puff Daddy**'s Parisian record-release bash—but insists he's still on "warm and hospitable" terms with Jah, who "will always be red-carpet at Life." Though Stillman denies it and Jah won't comment, nightlife insiders say the club had to give Jah a financial settlement. "I was a bit furious," says Jah, "but my company has grown." The 30-year-old is now in the process of opening his own supper club–lounge on West 14th Street, with **Will Regan** and **David Rabin**. Says Jah, "I'm on to bigger and better things."

SALMAN RUSHDIE: ALTERNATE EGO

In England, **Kathy Lette** is a big deal. Really. Her novel, *Altar Ego,* hit No. 1 there (and in Australia), and she's a huge draw. But when she came to read at the Astor Place Barnes & Noble last Tuesday evening, the crowds were . . . smaller.

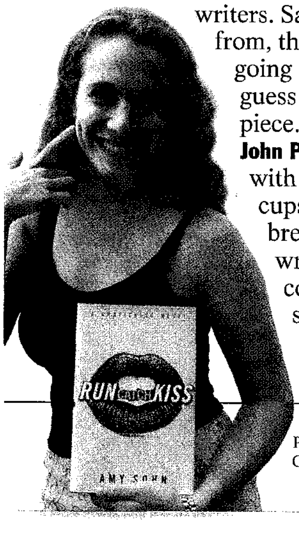


Salman Rushdie: Good listener

With Ken Frydman

AMY WON'T PLAY BALL WITH COLLEAGUES

When the *Post* editors hired former New York *Press* sex columnist **Amy Sohn** (left), they expected her to ruffle some feathers; they just didn't anticipate that the offended parties would be within their own ranks. According to newspaper insiders, the young scribe's printed vow to lick her hand after shaking **Derek Jeter**'s and her musing about **Joe Girardi**'s "firm, rounded buns" caused a headache for the *Post*'s two female sportswriters. Says one, **Monica Lewis**: "Every time someone figures out where I'm from, they start up about the article. Hopefully, this will all die down. I'm going to cover the Jets game, but I'm not too worried. I'm going to guess that the Jets have more to do than to read Amy Sohn's little piece." Sohn also alienated associate editor and editorial-page editor **John Podhoretz** by disparaging his physical appearance in an interview with the coffeehouse giveaway *Cups*. She then held forth on other cups, condemning all the coverage of **Kathie Lee Gifford**'s unleashed breasts. "I'm sick of all this hullabaloo about her braless style," wrote Sohn in the *Post* on September 7. Problem is, most of the coverage was in that same paper, which has run five items on the subject, including one the day before Sohn's column. "It's a piss-on-your-own-paper kind of thing," says one *Post* employee.

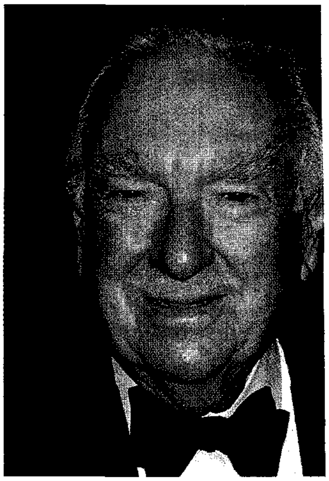


Photographs: clockwise from top, Robin Platzer/Twin Images; Patrick Gely/Imapress/Globe Photos; Elizabeth Lippman/New York *Post*.

"There was *nobody* at this reading," reports one friend who did attend. Lette gamely went on with the show, dishing out her particular brand of humor (sample: "Men think monogamy is something you make dining-room tables out of"). But one of the two dozen or so people lolling around made up for the low numbers: **Salman Rushdie**. "Everyone was coming up to him and asking for autographs and completely ignoring her," reports a source who was there. Says Lette with a laugh, "It was sort of ego interruptus. Charisma interruptus or something. Now I owe him. So next time he has a reading, I'm going to turn up in a leopard-skin nipple-window bra and G-string. As revenge."

MATZOH AND MAYONNAISE

Saint Bartholomew's Church has a new religious leader . . . a rabbi. Perhaps best known as the Episcopalian house of worship that Jackie O. fought to get landmark protection for, the Park Avenue church has brought in Rabbi **Leonard A. Schoolman** to run its new nondenominational Center for Religious Inquiry. "This is a place for intellectually curious people to get hard answers to hard questions about issues like life and death," says Rabbi Schoolman, who was recruited by St. Bart's rector **William McD. Tully** from Houston, where the rabbi ran a similar interreligious program. **Walter Cronkite**—joined by New York *Times* national religion correspondent **Gustav Niebuhr** and *Wall Street Journal* religion writer **Lisa Miller**—will host a kickoff event, "Religion in the Public Square," at the church on September 28. Mazel tov.



Walter Cronkite: Preaching on Park

Michael Crichton: Secret agent man?

CHEMISTS' LOSS; CRICHTON'S CROSS

GLASSY-EYED HOTELIER: It appears everyone wants a piece of the boutique-hotel boom—sort of. One of the factors that drove **Morris Moinian** to transform the historic Chemists' Club on East 41st Street into dylan (yes, lowercase), a posh hostelry due to open this November, was the grandiose Priestley Room's vaulted ceilings and intricate stained-glass windows. But after a promotional photo shoot in the unique private quarters, Moinian was shocked to find that a circular panel of the 67-year-old stained glass had gone AWOL. "When I saw it, all I could do was stare in disappointment," sighs Moinian. "I couldn't move for an hour." Although a police report is being filed and a "handsome" reward offered, Moinian remains pessimistic. "It is absolutely priceless. We'll doubtfully see it again and can never achieve what was stolen."

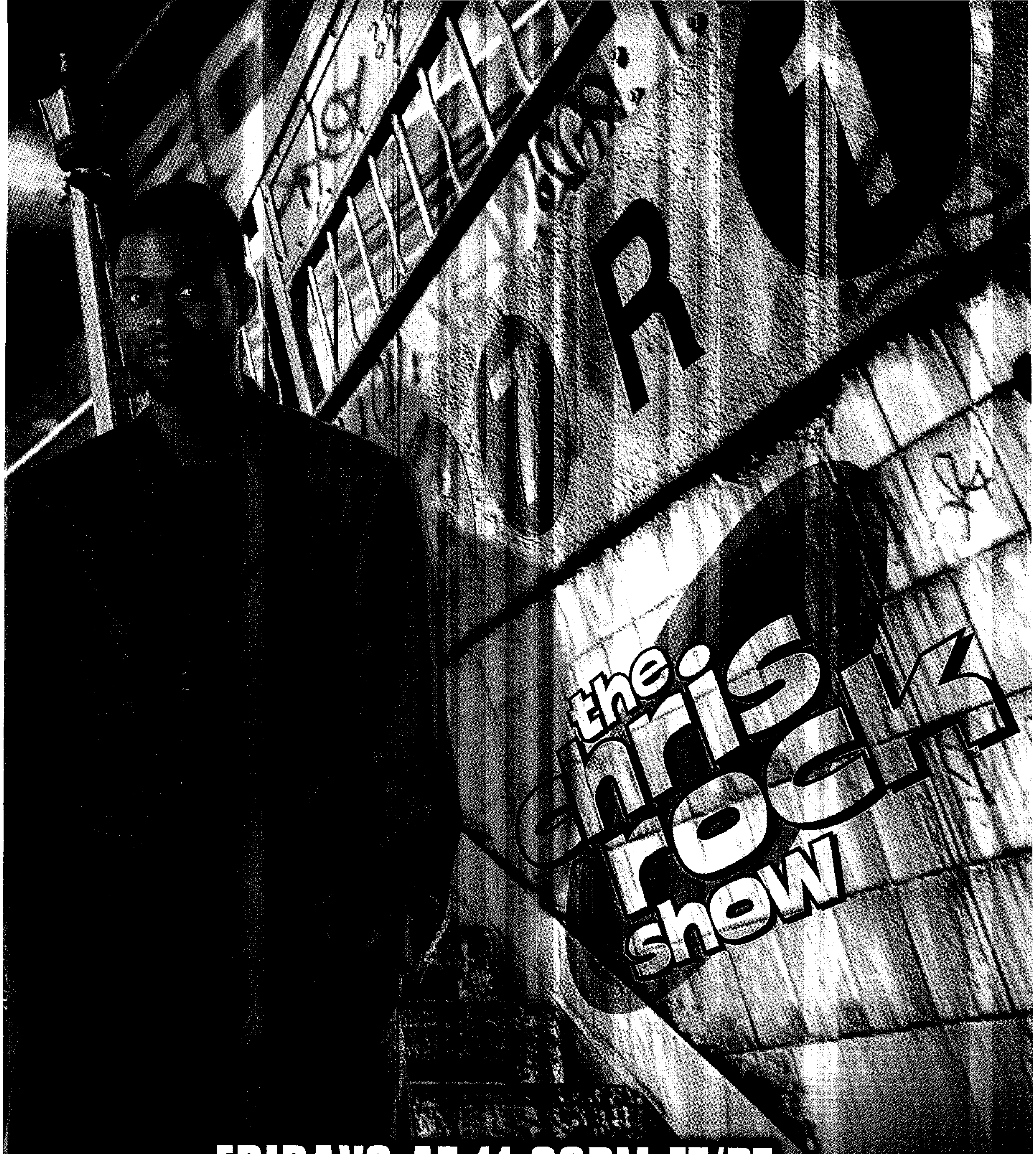
LYNN'S MEMORY LAPSE: Superagent **Lynn Nesbit** was so eager to put a positive spin on the news that her longtime author **Michael Crichton** switched Hollywood agents that she seems to have forgotten a bit of her own history. Crichton left CAA's **Robert Bookman** for **Michael Ovitz**'s Artists Management Group last week. "Michael Ovitz really signed Michael Crichton at CAA," explained Nesbit. "They had a long-term relationship that preceded Bob Bookman's even going to CAA." Well, sort of. Ovitz did sign Crichton to CAA in the late seventies—but only *after* Bookman, who had handled Crichton's film work when both he and Nesbit were at ICM, left the business to become a studio executive. Of course, in the years Ovitz represented Crichton, the author concentrated on writing scripts instead of blockbusters to sell to Hollywood. When Bookman became an agent again, he joined CAA, and reteamed with Crichton. Nevertheless, Nesbit insists that Crichton and Ovitz "have a very special personal friendship" that counts more than chronology.

Additional reporting by David Amsden.

GEORGETTE'S MISHAP ON THE JET SKI

Georgette Mosbacher (right) is not known for being a retiring redhead, and the voluble fund-raiser was in fine fettle last Wednesday night, co-hosting Senator **John McCain**'s book party with **Michael Bloomberg** and **Henry Kissinger**. But it turns out that just days earlier she'd had to cancel her scheduled appearance at the conservative confab **David Horowitz** was hosting in Colorado Springs over Labor Day weekend. The word from that weekend was that Mosbacher had hurt her back in a Jet Ski accident, according to one inside source. So what was the story with that Jet Ski accident, Georgette? "I went out too long and too far and had to be rescued," replied the dynamo. Who rescued her? Her host, she answered, inching away. And who was that? Mosbacher uncharacteristically ducked the question, refusing to say where she was and whom she was with. But she couldn't resist answering one more question while she was on the run across the room. Was anyone on that Jet Ski with her? "If that had been the case," she answered with a laugh, "my back wouldn't be hurting now."

Photographs: clockwise from top, Gregory Pace/Sygma; Robin Platzer/Twin Images; Andrea Renault/Globe Photos.



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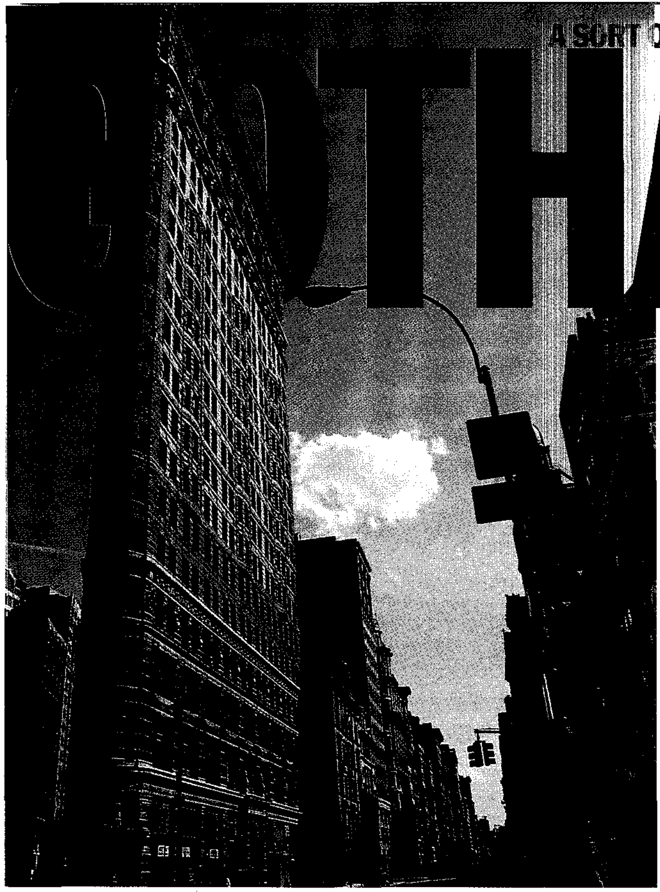
A SORT OF ANTHOLOGY OF URBAN CIVILIZATION—*R. L. DUFFUS*



Flatiron Grip

Who owns the right to use an iconic building in a company logo?

OVER THE PAST 96 YEARS, pictures of the Flatiron Building, New York's oldest skyscraper, have appeared in artists' portfolios, tourist shops, movies, advertisements, and even the opening shots of a television sitcom. Now they're turning up in the files at the federal courthouse as well.

Last week, Newmark & Company Real Estate, which manages the Flatiron Building, served the venture-capital firm Flatiron Partners with a lawsuit claiming that the building's distinctive appearance is *its* trademark, used to rent office and retail space, and that the image in Flatiron Partners' logo infringes on it. The dispute is the latest in a series of attempts by New York landlords to control as trademarks pictures of famous buildings, including Lincoln Center, Rockefeller Center, the Chrysler Building, the Guggenheim, and the New York Stock Exchange.

"The whole thing is silly!" says Jerry Colonna, the 36-year-old co-founder of Flatiron Partners, a subsidiary of Chase Bank. "What are they going to do, trademark the whole skyline?" When he and Fred Wilson, 39, founded the firm three years ago, they wanted a name that was "evocative of New York but kind of insidery," says Colonna. Gotham had already been snatched up by another investment firm, and they worried that Silicon Alley might be a passing fad. They settled on Flatiron Partners, incorporated the skyscraper's angled cornice into a new logo, sent the whole thing off to the trademark office for registration, and rented space in midtown.

The dispute began when Flatiron Partners' logo trademark came up for approval last year. Parker Bagley, Newmark's lawyer, who also represents the owners of Rockefeller Center and the Chrysler Building, saw a chance to establish a precedent protecting the tower as Newmark's three-dimensional trademark, representing the leasing of office space the way the Nike Swoosh stands for the sale of sneakers. (He knew they couldn't protect the name Flatiron, which belongs to the whole neighborhood.)

In the past, the Guggenheim and the Stock Exchange have successfully squashed commercial pictures of their buildings. But more recent results have been mixed. The Exchange is currently embroiled in a lawsuit over the New York–New York Hotel & Casino's New York Slot Exchange in Las Vegas, and the Chrysler Building's owners backed down last year from an effort to block the dishware store Fishs Eddy from putting the Art Deco tower on plates after the shop's owners turned the legal threats into a publicity gold mine.

Newmark filed to oppose Flatiron Partners' trademark and register the building as its own, and pressed Flatiron Partners to credit the building to Newmark wherever the logo appeared. Flatiron, Newmark claimed in its suit, was profiting from the "prestige" of the tower without even renting space there—and, further, was confusing people about the location of its office.

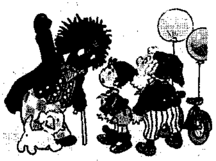
"The building is a landmark, not a trademark," insists Kenneth Bressler, lawyer for Flatiron Partners. "It doesn't designate the source of any goods or services—it's merely a pretty building." Last Friday, however, Flatiron gave in, reaching into its deep pockets to pay Newmark for the use of the image and acknowledge Newmark's trademark. It's not just a pretty building anymore.

DAVID D. KIRKPATRICK

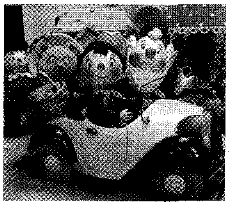
Noddy by Nature: A TV Tot's Unsavory Past

Poor little Noddy. The under-8 set's newest animated idol—just bumped up to a daily PBS slot after a wildly successful year in weekly rotation—simply can't stay out of trouble. One day, Officer Plod thinks the apple-cheeked scamp has stolen Miss Fluffy Cat's cakes. On another, Noddy's car breaks down just in time to lose his Toyland taxi service's two fares. But these mishaps are nothing compared with the dark secret lurking in Noddy's past: Beginning in the forties and until her death in 1968, Enid Blyton—creator of the original British book series—populated Toyland with "golliwogs." Whitewashed out of contemporary print editions (and, naturally, from the television version, brought to the States by the same company that introduced U.S. toddlers to the Teletubbies), these Sambo-like creatures tormented our pointy-hatted hero with malicious pranks and generally unenlightened behavior. But Blyton isn't *entirely* to blame for the little racist caricatures. The author did make frequent, unapologetic use of the golliwogs, but it turns out that she didn't actually invent them: They were lifted from the work of turn-of-the-century children's illustrator Florence Upton.

ETHAN SMITH



14. "It went off with its balloons," said a golliwog. "I saw it go. They floated away with it."



tographs: from left, Erica Lansner/IPOL; Gary Walder; courtesy BBC.

THE SMOKING GUN

Tough Love

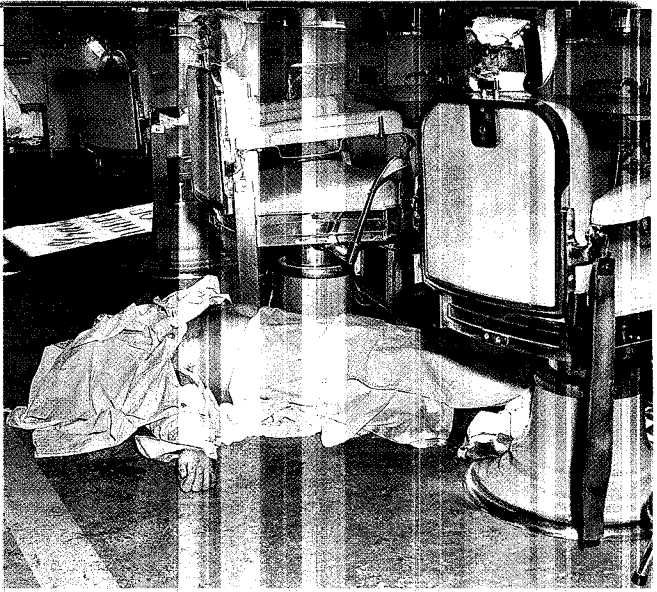
Mob boss Tony Anastasia was hard on crime—when it came to his brother, at least.

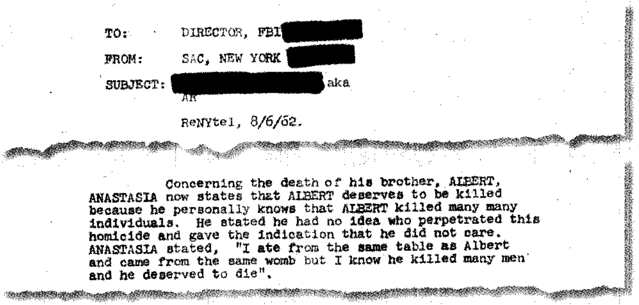
Barring any spectacular 1999 year-end closeout, the century's greatest Mafia hit will remain the barbershop rubout of Albert Anastasia, Murder, Inc.'s so-called Lord High Executioner. And while the city was shocked by the brazen October 1957 murder, it now turns out that Anastasia's own brother—waterfront rackets boss Anthony "Tough Tony" Anastasia—believed his sibling deserved to die.

That's what Tough Tony told the FBI during clandestine meetings with federal agents, according to bureau documents recently unearthed by a Freedom of Information Act request. In a remarkable family and mob betrayal, Anastasia told agents that "I ate from the same table as Albert and came from the same womb but I know he killed many men and he deserved to die," according to an August 1962 FBI memo.

Anastasia, who died soon after his secret FBI meetings, told agents about a variety of Mafia matters, including which gangsters were allied with Teamsters boss Jimmy Hoffa. Tough Tony, who ran the longshoremen's union, requested that information he provided be disseminated only to FBI agents and Attorney General Robert F. Kennedy. Anastasia did not want U.S. Attorneys to know of his cooperation because he "felt that this was a politician's job and continually changing."

The disclosure of Anastasia's covert activities surely will come as a surprise to his surviving family members—a tight-knit and high-profile group that includes son-in-law Anthony Scotto, who succeeded Tough Tony as Brooklyn dock boss and was a reputed Gambino crime family member; daughter Marion Scotto, who runs Manhattan's popular Fresco restaurant; and granddaughter Rosanna Scotto, the veteran Channel 5 news anchor.





TO: DIRECTOR, FBI [redacted]

FROM: SAC, NEW YORK [redacted]

SUBJECT: [redacted] aka

ReNYtel, 8/6/62.

Concerning the death of his brother, ALBERT, ANASTASIA now states that ALBERT deserves to be killed because he personally knows that ALBERT killed many many individuals. He stated he had no idea who perpetrated this homicide and gave the indication that he did not care. ANASTASIA stated, "I ate from the same table as Albert and came from the same womb but I know he killed many men and he deserved to die".

For more intriguing documents, visit 'The Smoking Gun' online at **thesmokinggun.com**.

Fashion Week Fishing for Perch

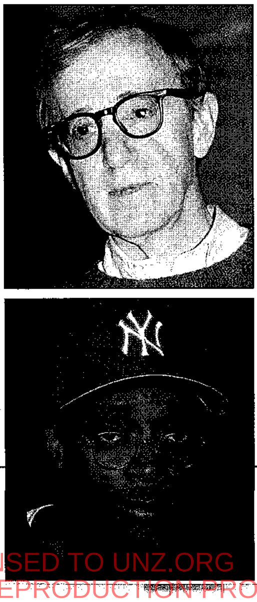
As fashion week opens, designers are frantically making their guest lists and checking them twice—but there's less room than ever for the retail buyers who actually purchase the clothes. "We always try to make room for celebrities and friends of the house," explains Patti Cohen, Donna Karan's head of public relations, "and, of course, the retailers."

"Seating is a logistical nightmare. You have the Umas and Gwyneths being hounded by the photographers and the buyer from Klein's department store being muscled out from a prime viewing spot," groans one P.R. chief. "That buyer is going to be the one to actually order 150 pieces from Michael Kors or Bill Blass." It's one thing when buyers are muscled out by celebrities who have relationships to a particular designer, and another when the boldfaced name in question turns up simply to ogle the models—and the added attraction of this year's MTV Video Music Awards is only exacerbating the problem. As are oversize egos: Demi Moore, for example, is notorious for demanding extra tickets for her entourage of bodyguards.

Department-store presidents also add to the VIP gridlock by requesting five tickets for company executives in the front rows. "Their own buyers are getting stuck behind," gripes another seasoned showgoer. "They're figureheads, and they're blocking the view with those heads."

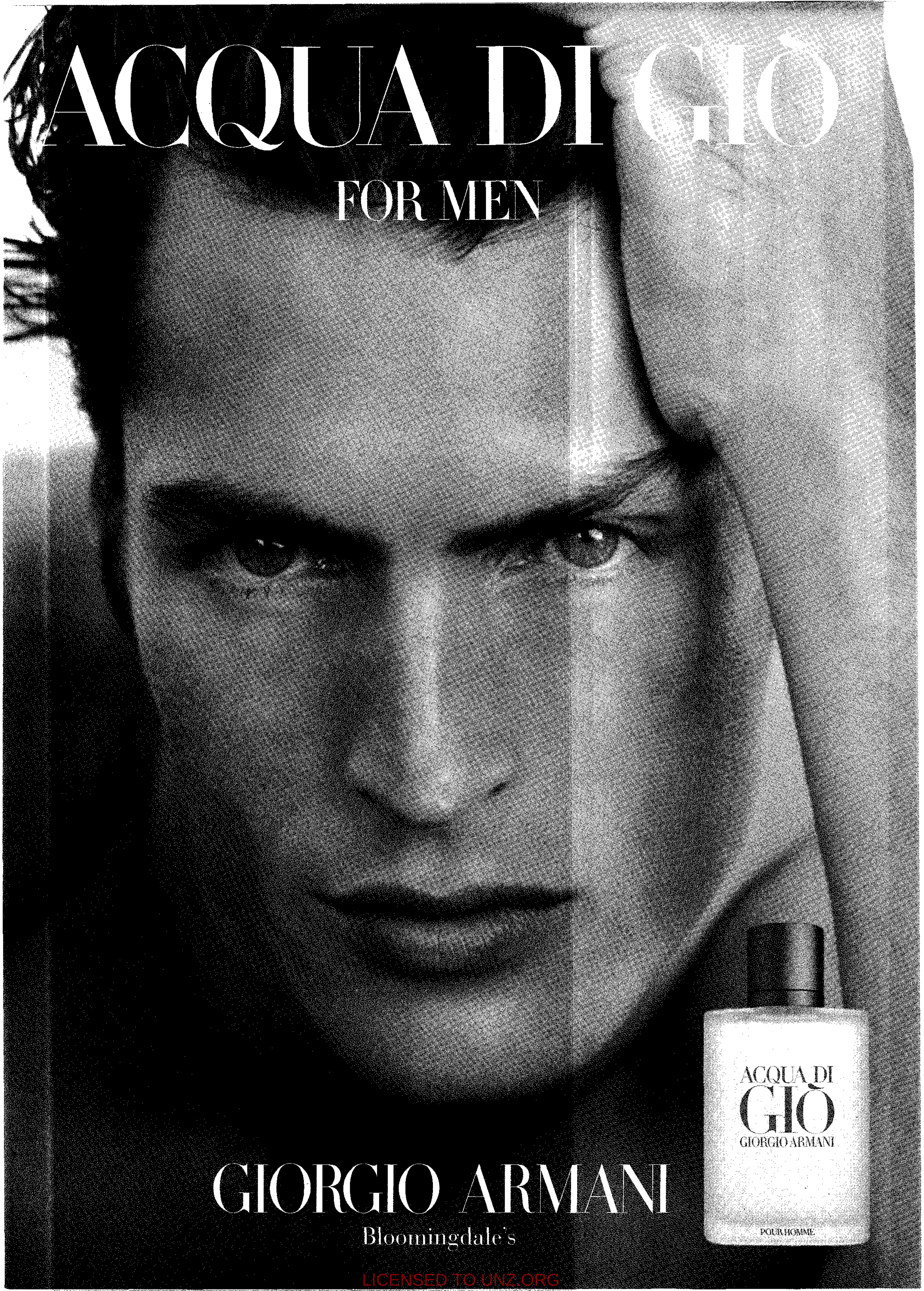
Those who do get to the front row must adjust to the distinctly unglamorous sensation of being crushed by a horde of photographers trying to get their one allotted shot of Madonna. Dawn Mello, former president of Bergdorf Goodman, knows whom to blame for the celebrity invasion: "Giorgio Armani invited Sophia Loren and Tina Turner to the Milan shows in the mid-eighties. Then Pat Riley started coming to the men's shows. That's what started it all."

Kal Ruttenstein, Bloomingdale's fashion director and still a regular in the A-list seats, is less miffed by the star shuffle: "As long as there is room for the buyers, I don't mind. Celebrities make it fun—especially if the clothes are bad." MAURA EGAN



Chair men: Celebrities like Woody Allen and Spike Lee are claiming prime seats at the shows.

Photographs from top: UPI/Corbis Bettm
Daniel Beltra/Liaison; Evan Egostini/Liais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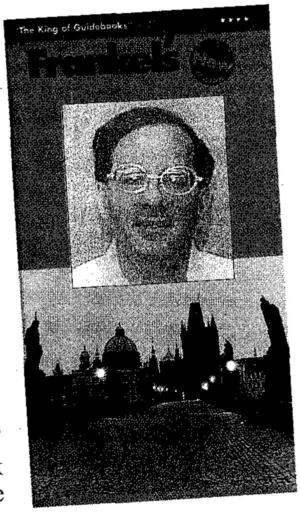
POUR HOMME

Europe on $10,000 a Day

Is fugitive financier Martin Frankel the ugliest American ever?

Any trip through Europe requires a certain aptitude for adjustment—learning to love cool showers, dealing with the absence of ice water, breakfasting on baguettes instead of bagels. It's especially important to blend in with the locals if you're on the lam, but fugitive Martin Frankel spent four months abroad without sacrificing any of the comforts of home—and his home was a $3 million mansion in Greenwich, Connecticut, complete with a harem acquired through personal ads. Frankel's "vacation" was cut short last week when German police arrested him in a five-star hotel in Hamburg (he's now finishing his stay on the Continent in a nearby prison awaiting extradition). But it's shocking he lasted as long as he did: Frankel, the ultimate ugly American, broke every rule in the book—literally.

Boris Kachka



"The fewer people in the neighborhood who know you're gone, the better."

—Tips for the Savvy Traveler

"Firefighters responding to an alarm [at Frankel's Connecticut mansion] found an abandoned house with burning documents, with a 'to do' list that included 'launder money.' "

—*The Wall Street Journal*

"To repeat, pack light. Twenty pounds is plenty to carry. (Weigh your packed bag on a bathroom scale.)"

—Tips for the Savvy Traveler

Frankel "fled Greenwich last May, taking the private jet . . . along with 20 suitcases, one big bag full of diamonds [and two female companions]."

—ABC News

"Be an educated traveler. Read the travel section of your local newspaper for special promotional fares and discounts."

—Italy From $70 a Day

"Mr. Frankel, a Scorpio, drew an astrological chart of his flight. The news wasn't so good."

—*The Wall Street Journal*

"Choose your traveling companions carefully—traveling with a group of friends can insulate you from genuine intimacy with local culture."

—Let's Go 1999: Germany

"He traveled [through Rome] with two women at the time, relying on them to hail taxis and find something other than pasta—one of his many food aversions—at local restaurants."

—*International Herald Tribune*

"If you need to call overseas, beware of the cost."

—Lonely Planet Italy

"He was on the phone day after day, calling associates and his lawyers back in the States."

—ABC News

"Be careful even in hotels and don't leave valuables lying around your room."

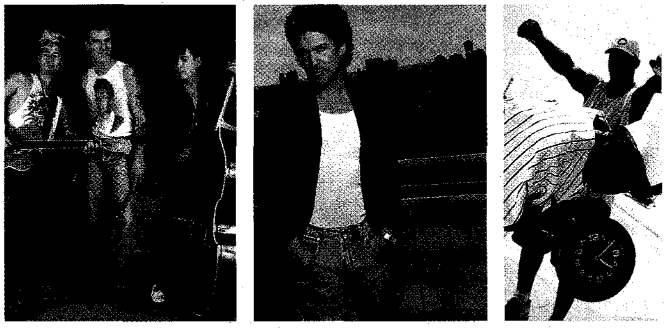
—Lonely Planet Italy

"German police walked into a room to find the surprised fugitive and a companion, Cynthia Allison, as well as allegedly forged passports, diamonds, cash, a computer and documents."

—*The Times* of London

E-tirement Plan

How the Web became rock's rest home.



Senior Netizens: The Stray Cats, Billy Squier, and Public Enemy.

The future isn't what it used to be. By breaking down music-business barriers between artist and audience, the Internet promised to allow the sounds of tomorrow to reach the mainstream today. Instead, the front line of the approaching Web revolution consists of . . . Billy Squier, Ice-T, and the Guess Who.

Lacking the clout to break new bands, most dot-com record labels lean heavily on a handful of classic-rock holdovers operating beneath *Behind the Music*'s radar. (Meanwhile, a disproportionate number of Amazon.com's best-selling acts are, shall we say, of a certain age—Carlos Santana, Stevie Ray Vaughan, and Linda Ronstadt all have albums in the site's top ten.)

"Innovation now comes from the margins, not the center," gushes the Website atomicpop.com, home of the online label founded by former MCA honcho Al Teller. Sounds good—only the "margins" being explored by the self-styled "21st Century Music Company" consist of later-period work from Public Enemy and Ice T—key players in eighties hip-hop who now lack the credibility and commercial appeal to play the major-label game.

Vying even more vigorously for a slice of the not-so-golden-oldies market is Connecticut's J-Bird Records (JbirdRecords.com), a three-year-old business touting itself as "The World's First Online Recording Company." Besides providing a retirement home for Squier and former Who bassist John Entwistle, J-Bird offers opportunities to unknowns. "We will take any band," says J-Bird president Jay Barbieri, "as long as the recordings they submit meet minimal technical criteria."

But there's a catch: J-Bird, which does much of its business through Web-based mail-order, requires musicians to buy back at least 250 of their own CDs for $4 apiece. With 300 groups on its roster and annual sales of 200,000 to 250,000 units, J-Bird moves an average of just 700 to 800 copies per album—and that's without factoring in higher sales for its name-brand artists. In other words, just about the only customers with whom J-Bird is connecting some of its acts are the acts themselves.

Ethan Smith

Photographs from left: AP Photo; Pat Harbron/Corbis Outline; Wyatt Counts/Corbis Outline; Kate Garner/Corbis Outli

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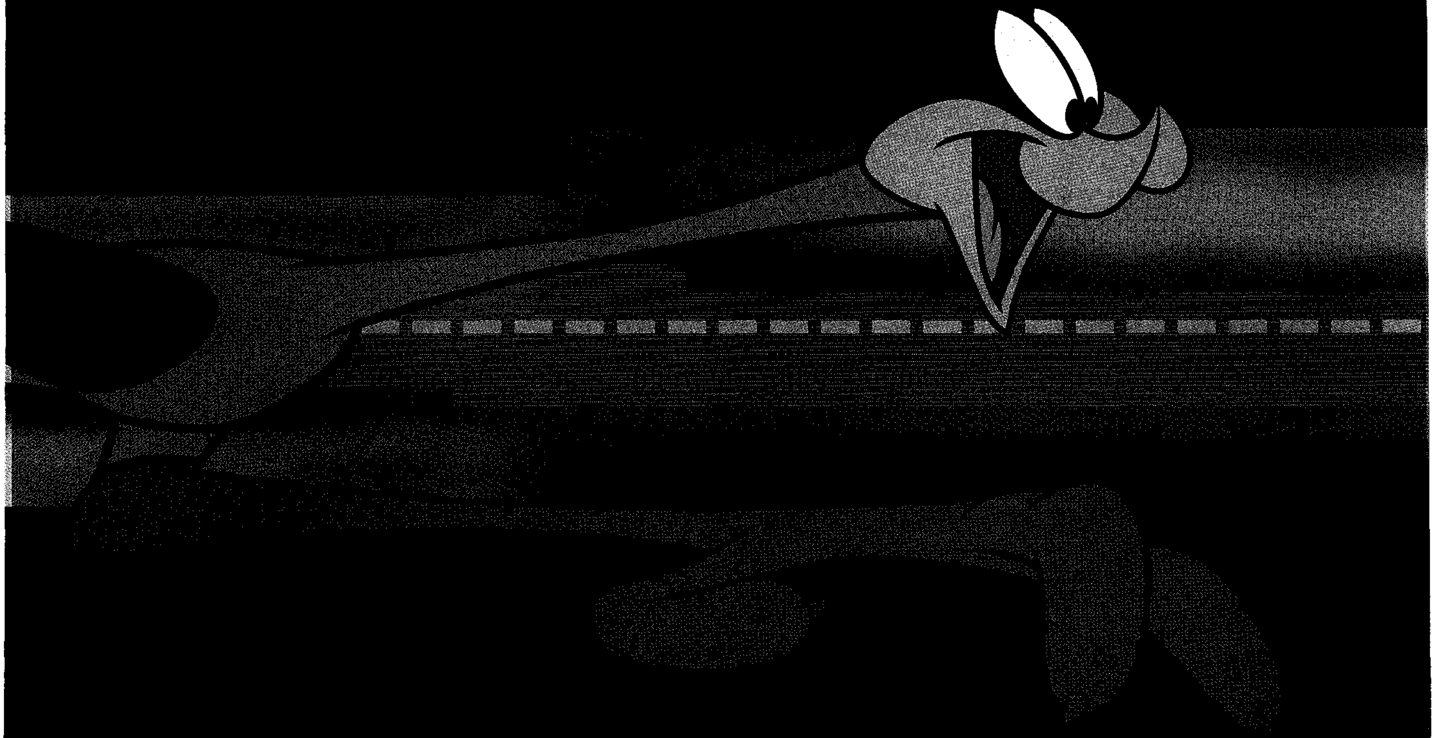

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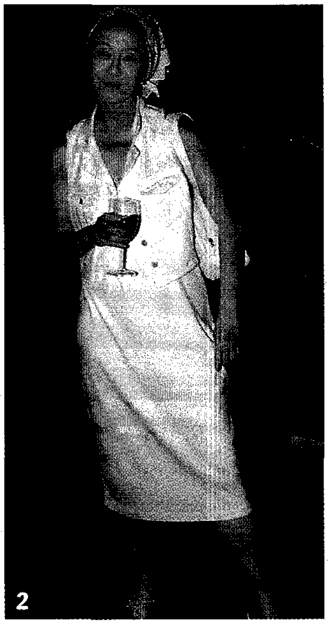
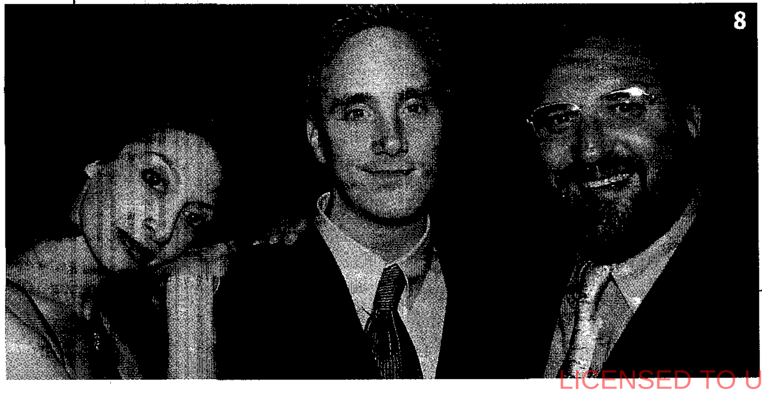
Gimme Shelter

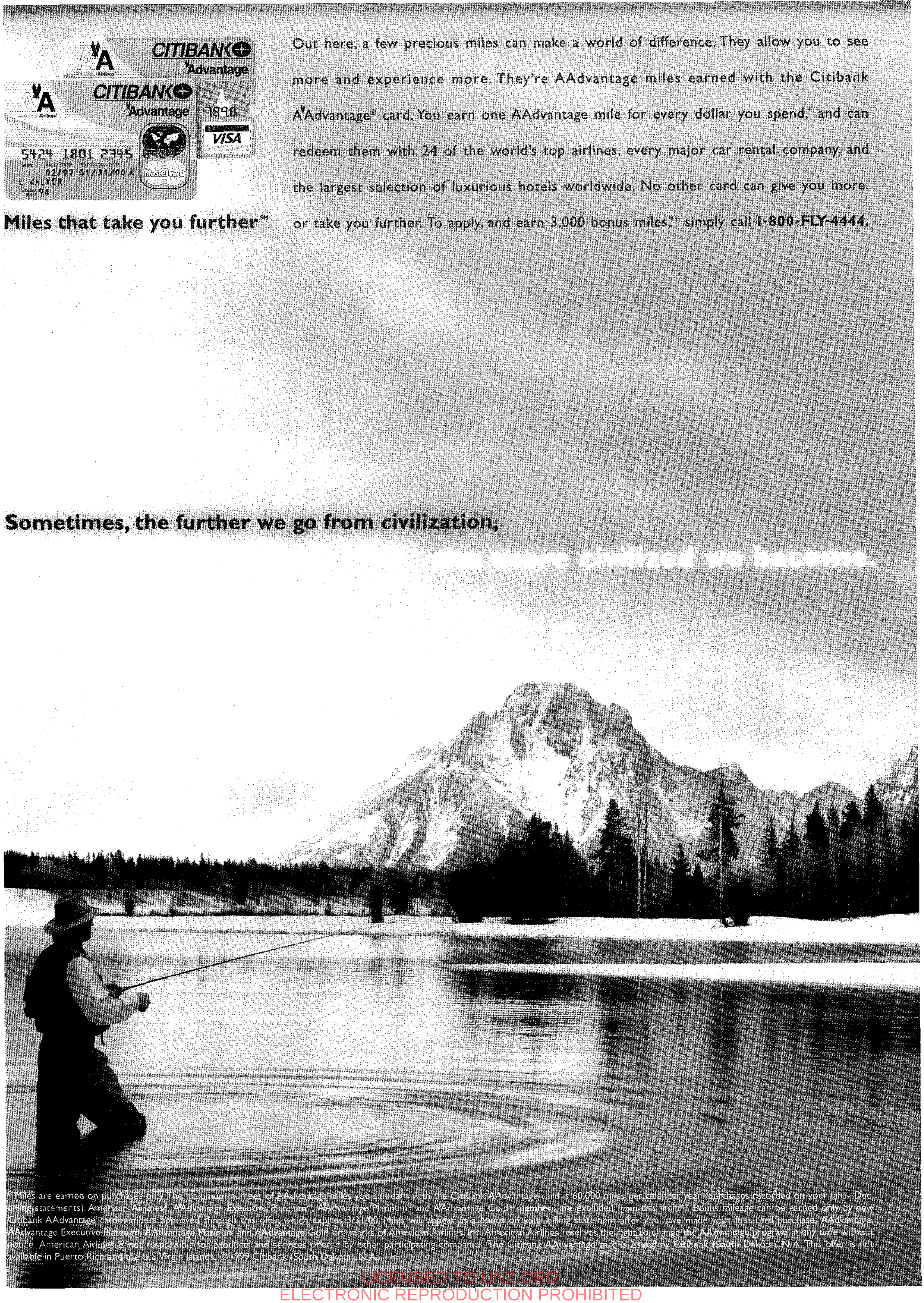
Photographs by Patrick McMullan

THE DOG DAYS OF SUMMER OFFICIALLY ENDED SEPTEMBER 7 AT THE Jivamukti Yoga Center, where supermodel Christy Turlington and Jivamukti co-founder David Life hosted a benefit silent auction and a fashion show with a twist: The catwalk was prowled by dogs. Chihuahuas, pugs, and Labradors wearing leashes and collars designed by such celebrities as Tony Bennett and Katie Couric trotted down the runway to raise money for Animal Mukti, an organization (*mukti* means "liberation" in Sanskrit) that promotes the adoption of unwanted New York pets and hopes to create a free neuter-and-spay program at the Humane Society. Animal lovers were herded into the mat room, which was turned into a flower-strewn temple for the cuddly, politically correct event. Willem Dafoe and Michael Stipe resembled bulldog twins with their close-shaved heads, though the singer—who looked as though he longed to put a muzzle on the paparazzi—was a bit less peppy than Dafoe, who practically wagged his tail for the press. But Stipe seemed happy enough once he was sharing a plate of brown rice with the Beastie Boys' Mike D, who is lithe from years of yoga at the center. Donna Karan, in what appeared to be a white toga, arrived with her pet model couple Esther Cañadas and Mark Vanderloo, who towered over a nearby Jann Wenner. Betsey Johnson, who provided some of the cruelty-free fashions for the dog mannequins, asked her fellow designer and co-chair if she was modeling tonight. "No, darling," Karan replied in an inexplicable British accent. That's right, the evening's spotlight was on the animals, which were saluted by human performers: Cast members from *Cats* writhed to Sting's (another co-chair) "Set Them Free"; Miranda Richardson (looking very Stevie Nicks in too many layers) read a favorite pooch story; and Beaver Chief, a member of the Luni tribe, spoke of the importance of all life forms: animals, trees, even humans—pausing only to praise Donald Trump for taking off his shoes. The Donald, believing he was king of this jungle, had at first ignored the yoga center's steadfast rule but finally ended his pawing session with his young escort and checked his shoes at the door. MAURA EGAN





1. Betsey Johnson, Mark Vanderloo, Donna Karan, and Esther Cañadas at the Animal Mukti benefit at the Jivamukti Yoga Center. 2. Vera Wang at Puffy Combs's "White Party" in East Hampton. 3. Malcom Morley, Whitney director Maxwell L. Anderson, and Donald Sultan at the Parrish Council Dinner for Anderson at Beth Rudin de Woody's home in Southampton. 4. Stephen Rea and Carrie Preston at the premiere party for *Guinevere* at Serena. 5. Zachary David Cope, Kevin Bacon, and Kathryn Erbe at the premiere party for *Stir of Echoes* at Lot 61. 6. Jewelry designer David Yurman and Leona Helmsley at the Hampton Classic Grand Prix in Bridgehampton. 7. Julia and David Koch at their Southampton home for a private dinner party. 8. Illeana Douglas, Jay Mohr, and Joel Silver at a party for the screening of the TV show *Action* at Moomba.



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GOTHAMSTYLE

Where the Style Things Are

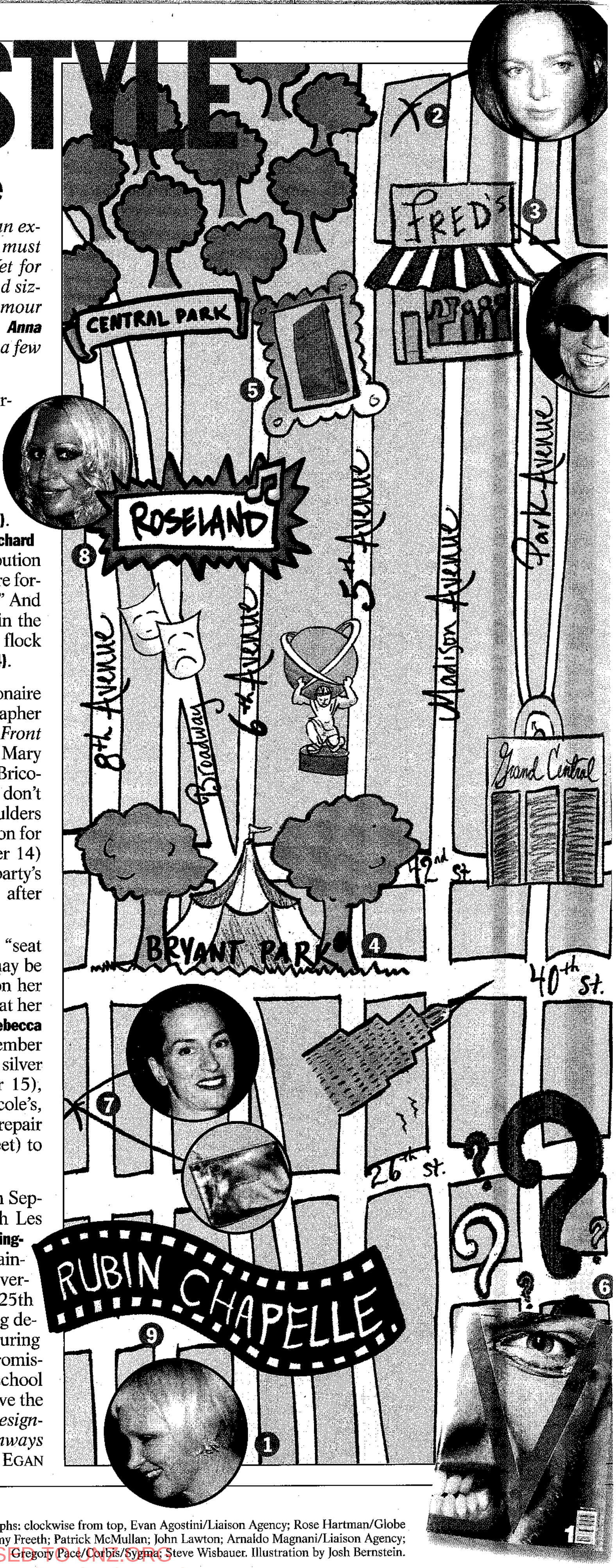
The overload of hot-ticket events during Fashion Week can exhaust even the most devoted sartorial stalwarts, who must jockey between front-row seats and after-hours fêtes. Yet for fashion wannabes, a week of downing Cosmopolitans and sizing up seatmates' clothes sounds like the ultimate glamour game. For those who long to wedge themselves between ***Anna Wintour*** *and* ***Elizabeth Hurley*** *in a Bryant Park tent, here are a few tips for catching glimpses of the glitterati.*

- You've already missed **Stella McCartney**'s dinner party at Serena **(1)**, **Serena Bass**'s hot new Chelsea Hotel hangout, for McCartney's new Chloé boutique **(2)**, but now you can actually get into the subterranean lounge to nibble on Ecuadoran seviche. Fashion's aristocracy gathers again at Fred's restaurant in Barneys (September 15) for a private bash honoring one of fashion's queen bees, **Polly Mellen (3)**. Nearly 250 of her closest friends, including **Bill Blass** and **Richard Avedon**, will toast the *Allure* creative director for her contribution to fashion, though a Barneys spokesperson notes that "we are forbidden to use the *r* word—as in *retirement* or *retrospective.*" And if you're forbidden entry, instead sip a martini at the bar in the Royalton's lobby (44 West 44th Street), which the fashion flock commandeers as the official pit stop between tent shows **(4)**.

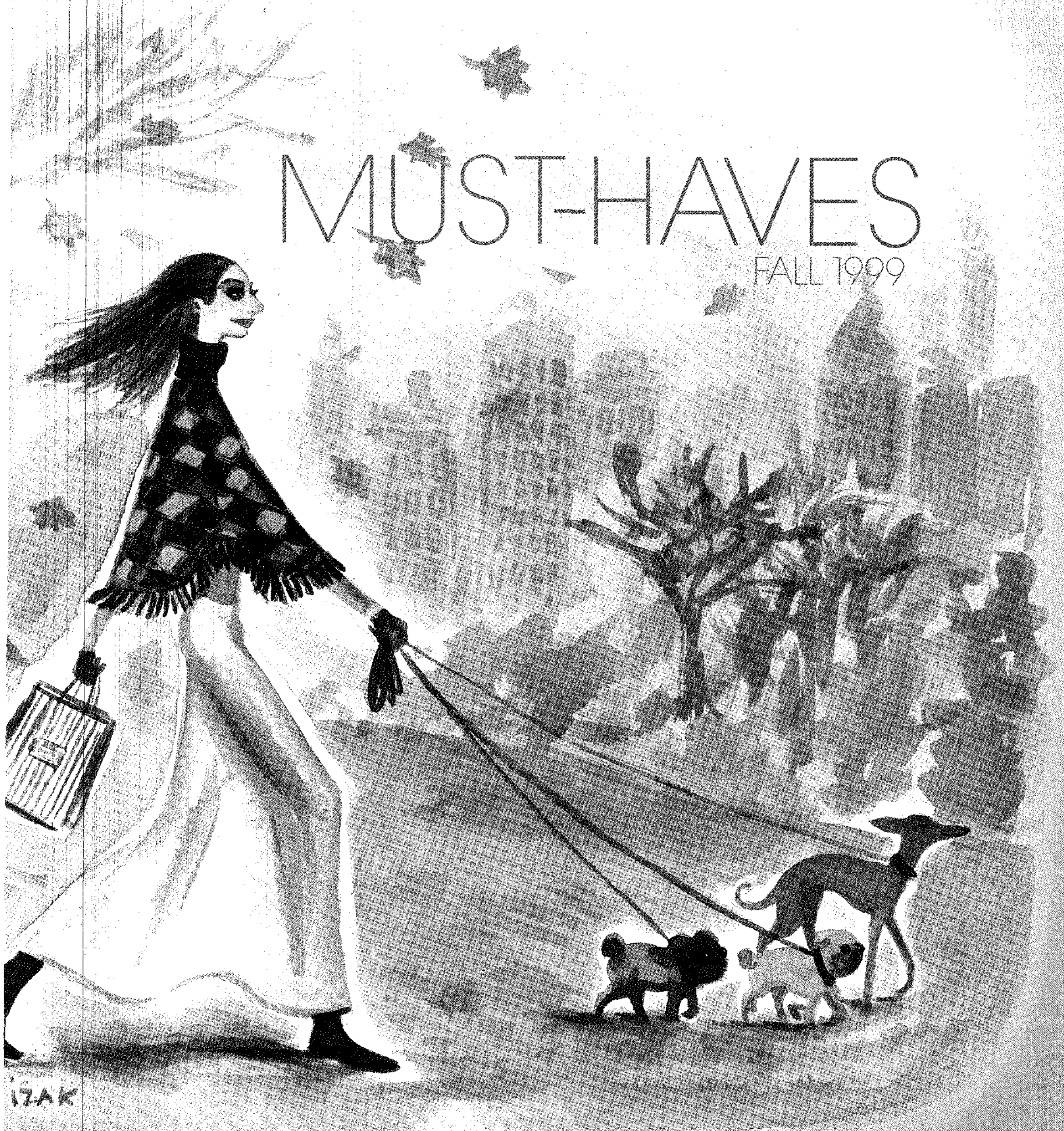
- For more celebrity hobnobbing, cab down to the Visionaire Gallery on Mercer Street (September 14), where photographer **Mario Testino** unveils snapshots from his new book, *Front Row—Backstage* (Little, Brown; October). Or visit the Mary Boone Gallery (745 West 57th Street) for a peek at "Haute Bricolage," the new show from enfant terrible **Tom Sachs** (you don't need the Hermès vomit-bag invite to get in) **(5)**. Rub shoulders with fashion's night owls at *Visionaire* magazine's celebration for the launch of *V,* its bi-monthly fashion spin-off (September 14) **(6)**—though, unless you hold one of the invites bearing the party's secret address, you'll probably end up with only blisters after trudging through SoHo's streets in your Jimmy Choos.

- If you do manage to slide into a show, the gift bags—or "seat candy," as sticky-fingered junior magazine staffers say—may be disappointingly light. Still, **Cynthia Rowley (7)** will bestow on her guests Stila cosmetics bags containing items from the line at her show at the New Yorker hotel (September 14). And at **Rebecca Danenberg**'s sorceress-themed show in Bryant Park (September 15), guests will battle for muscle tees emblazoned with a silver sword. At her show at the Altman Building (September 15), **Nicole Farhi** will serve each guest one cheese biscuit from Nicole's, the designer's new eatery. Escape the throngs outside and repair to the beautiful-people boîte Fressen (421 West 13th Street) to tally up your booty over rib-eye steak and baby greens.

- **Donatella Versace** returns to the Roseland Ballroom **(8)** on September 12 for another rock-and-roll fashion show, with Les Digitales Rhythms performing while **Spike Lee**, **Bruce Springsteen**, and **Natasha Richardson** provide high-wattage entertainment in the front row. If the Versus spectacle proves too overwhelming, try to squeeze into RubinChapelle's tiny West 25th Street atelier the following night **(9)**. The forward-thinking design pair is forgoing a catwalk to show a film short featuring models in artful poses throughout New York; the score promises the East Village indie band Blond Redhead and old-school rap beats. And if you're not feeling intrepid enough to brave the fashion wilds, just hole up in your apartment with *The Designer Collection: The Best Music From the International Runways* CD ($14.99; available at Saks Fifth Avenue). MAURA EGAN



Photographs: clockwise from top, Evan Agostini/Liaison Agency; Rose Hartman/Globe Photos; Amy Freeth; Patrick McMullan; John Lawton; Arnaldo Magnani/Liaison Agency; Gregory Pace/Corbis/Sygma; Steve Wisbauer. Illustration by Josh Bernstein.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HENRI BENDEL

NEW YORK

Sell High

Everyone is talking about distribution, content, synergy, and succession in the CBS-Viacom merger, but the deal is really Mel Karmazin selling Wall Street a story.

I GOT BACK ON LABOR DAY EVENING from a zero-media vacation in the Italian countryside. At 7:30 the next morning, intruding on my jet-lag stupor, the calls started to come soliciting my opinion (and, apparently, vast understanding) of the Viacom-CBS deal. "It's a straight-up distribution play," I said, reflexively and authoritatively. Then I, too, got on the phone and began calling colleagues to find out what they were making of this latest corporate combination.

Understanding a mega-deal—the true nature of the deal, the possible permutations of the deal, the further implications of the deal—has become a mainstay of modern journalism. The kind of second-guessing and scenario-playing that used to go into political maneuvering and cold-war geopolitical alignments now goes into reporting and analyzing the great business pacts. (Indeed, a new five-day-a-week newspaper called *The Daily Deal,* looking something like the *Racing Form,* launches this week.) And nowhere does the media become so enraptured with the epoch-shaping portent of mergers and acquisitions as when it's the media itself that is combining or engulfing. The *Times'* three-column front-page lead and almost five pages of inside coverage of the $80 billion Viacom-CBS deal was the most prominent play it's ever given to a merger agreement.

The nature of the coverage (not only in the *Times* but across the business- and entertainment-news spectrum) is noteworthy, too, because the story itself, the actual details of the combination—an uncomplicated stock-for-stock trade—could be stated in a paragraph. (Add another obligatory paragraph concerning who first made the proposition and in what hotel, restaurant, or corporate dining room the conversation took place.) Everything else is speculation. Breathless speculation. What component pieces might be sold? Which heads will roll? How will Wall Street respond? How will two kings co-exist in one kingdom? Will there be the slightest peep from Washington? What's the next merger to come? Reporters, in other words, get to indulge in some of the speculation that speculators engage in. Well, why should speculators have all the fun (as well as the profits)?

Local boy makes good: Sumner Redstone defers to Karmazin.

Still, part of the effort here is certainly an honest journalistic impulse to impose a logic on the transaction—to uncover the thinking, to find the strategy, to nail the vision of the deal. Oddly, journalists seem to demand a much more exacting and immediate rationale for a deal than Wall Street, which accepts a certain randomness and even senselessness in any deal (there are more stupid deals than smart ones). Of course, this is our world (although we often construe it to be everyone's world—Viacom-CBS will reach hundreds of millions of people, after all) being reshaped.

By midday, we were all interviewing one another, playing at being knowledgeable industry insiders and men and women of affairs. Charlie Rose (who took care to point out that he's on the CBS payroll, although he did not point out that his longtime companion is Amanda Burden, the stepdaughter of CBS founder William Paley—which may be a more nostalgic than strictly relevant note) hunkered down with the *Times'* Geraldine Fabrikant, who has covered the media business for twenty years; the *New Yorker's* Ken Auletta, who has been a Boswell to numerous media moguls; and David Londoner, a Wall Street media analyst. The deadly earnestness of the conversation, suggesting at the very least some alarming shifts among the nonaligned nations, teetered back and forth between journalists' talking about journalism ("there will be fewer voices," said Fabrikant, who also pointed out that there were now no newsmen running the networks—causing Rose to madly search his mental Rolodex for any newsmen who had ever run a network; "Edward R. Murrow used to sit with Bill Paley," added Auletta) and journalists' talking like investment bankers about duopoly, asset values, the "product," distribution vehicles, synergy, and, of course, branding. "Is it a win-win?" asked Rose.

It is a particularly striking and somewhat weird sensation when you know how little the experts being interviewed for a story actually know about what they're talking so expertly about. Indeed, it is an unsettling point about a journalism career today that we are so far removed (way down the food chain) from what the companies we work for actually do. What do we know, finally, about what makes these companies run?

It's partly this, our own insecurities, that I think causes us to adopt the language of investment bankers as a real

Photograph by Jon Gordon/Newsmakers.

analytic framework—we don't seem to understand that investment bankers use investment-banking jargon mostly as sales talk. This language seduces us (that's its purpose, after all—"He seduced us," said Viacom's Redstone about CBS's Karmazin) into thinking that there is not only a grandness but a grand strategy to these deals. Someone, we believe, really knows what's going on. Someone must be Bismarck.

Accordingly, in the aftermath of the St. Regis news conference where the two CEOs and masterminds announced the marriage (the 76-year-old Redstone in monotone light-brown hair; the 56-year-old Karmazin in what might or might not be a meaningfully contrasting untouched gray), there emerged a wide range of authoritative, albeit contradictory, formulas for understanding the merger.

Viacom needs a television network to provide an outlet for its television programming. (Spoilsports rushed to say that Disney thought it needed one, too, when it acquired ABC in a so-far-unhappy deal.) Contrarily, CBS needs to minimize its reliance on the television-network business, which is why it sought the merger with the more diversified Viacom.

Or CBS needs an affiliation with a movie studio, although, conversely, Viacom needs to minimize the position of low-growth, low-margin Paramount in its overall portfolio.

Or both companies are mired in low-multiple assets (Wall Street pays more for some businesses than it does for others—television networks and video retail outlets are downers; television stations and cable networks are uppers), and what they really have to do is create a critical mass of high-multiple properties.

Or content is king, which is why you want to put together Viacom's strong programming arm with CBS's traditional network model.

Or content is a *zhlob,* and distribution is the reigning monarch, and in the end what this deal is about is what media deals are always about, which is how many eyeballs you can gather together and sell advertisers access to.

Or the 76-year-old Redstone needs a successor, and by buying CBS he bought the hottest media CEO of the nineties; or not, and what we'll have is an inevitable showdown (Redstone, after all, is one of the great sons of bitches in this business of great sons of bitches, a strictly "Jump!"–"How high?" kind of executive).

Or if you're a reporter whose beat is new media, then, doing some serious tail-wagging-the-dog analysis, you see that the true gold in the deal is the spin-out value of the combined Viacom-CBS Internet businesses (marketwatch.com, mtv.com, country.com, cbs.com, and sonicnet.com), which properly packaged might be worth, what? Thirty or 40 billion? Or you could argue that the brilliance of the deal is the formation of a bulwark against the vagaries and encroachments of fractured new media. This is the "footprint" analysis—Viacom-CBS together has the reach of, well, nearly an old-fashioned television network.

Pick one of the above.

Or conclude that the media's capacity for blather, especially about itself, is unlimited; or that what we have in this, as in most mergers and acquisitions, is an absence of logic and quite a pure example of chaos theory; or even that there

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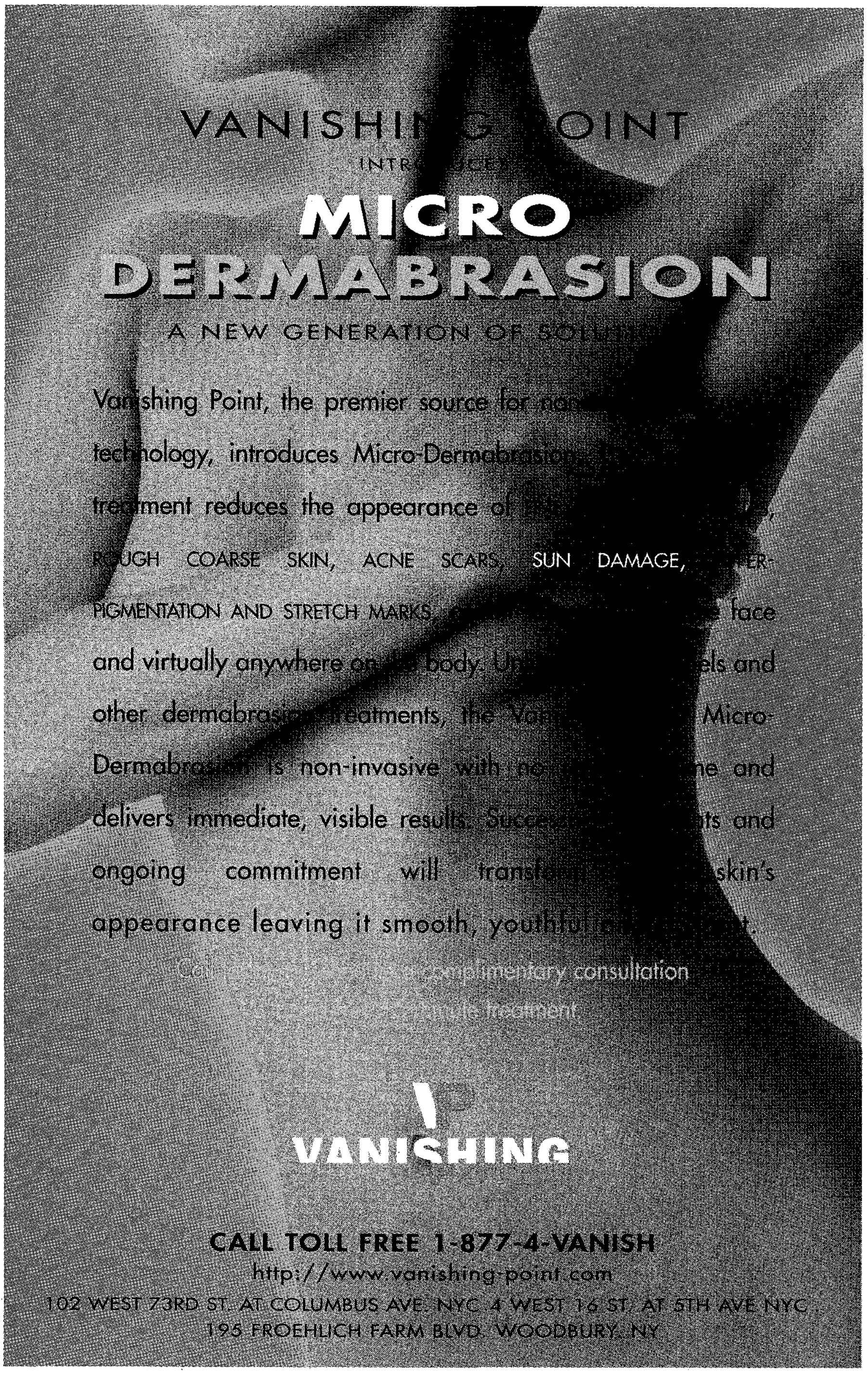

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are secret forces, unknown agencies, hidden cabals that will get the real benefit c the deal ("some stuff in the fine print w don't know about," said Auletta).

OR TRY MY THEORY.

There is no plan.

There is only the *roll.* The roll is wha Mel Karmazin is on.

He used to hang around my dad's a agency in Paterson, New Jersey, 30 year ago. Mel sold radio time. My dad bough it (or did something to get it; there was lot of trading—for several years running in a great childhood humiliation, all m clothes were paid for with radio spots).

There is something about radio tha seems to be at the heart of what's happened here. Real men were in radio; fancy country-club Waspy-ish guys (William Paley, Frank Stanton sort of guys) were in television. This could be why we're cheering Mel on: his very lack o media polish is appealing. He's an antidote, a kind of counterprogramming, t the Armani moguls we've had to endure through the nineties, not to mention the sweet-faced twentysomething Interne boys with their overnight fortunes.

> *"Now, it is no secret that the secret of all this is share price. You're successful in the eyes of your board, your shareholders, your employees, the media, and probably your family too* **if your share price is going up.***"*

Certainly, a subplot of the coverage o the deal has been the story of the Redstone and Karmazin careers. Redstone spends 40 years humping a chain o movie theaters, until at 64 he buys a cable company called Viacom, then Paramount, now CBS (Redstone, howeve previously humble, steps easily into the role of media mogul and major pompous ass; "We are indeed staggered by wha we have wrought," he said after Viacom nailed the Paramount deal). Karmazin out in the boonies, puts together a bunch of radio stations, gets bought by the Tiffany network, then takes over the Tiffany net- *(continued on page 100)*

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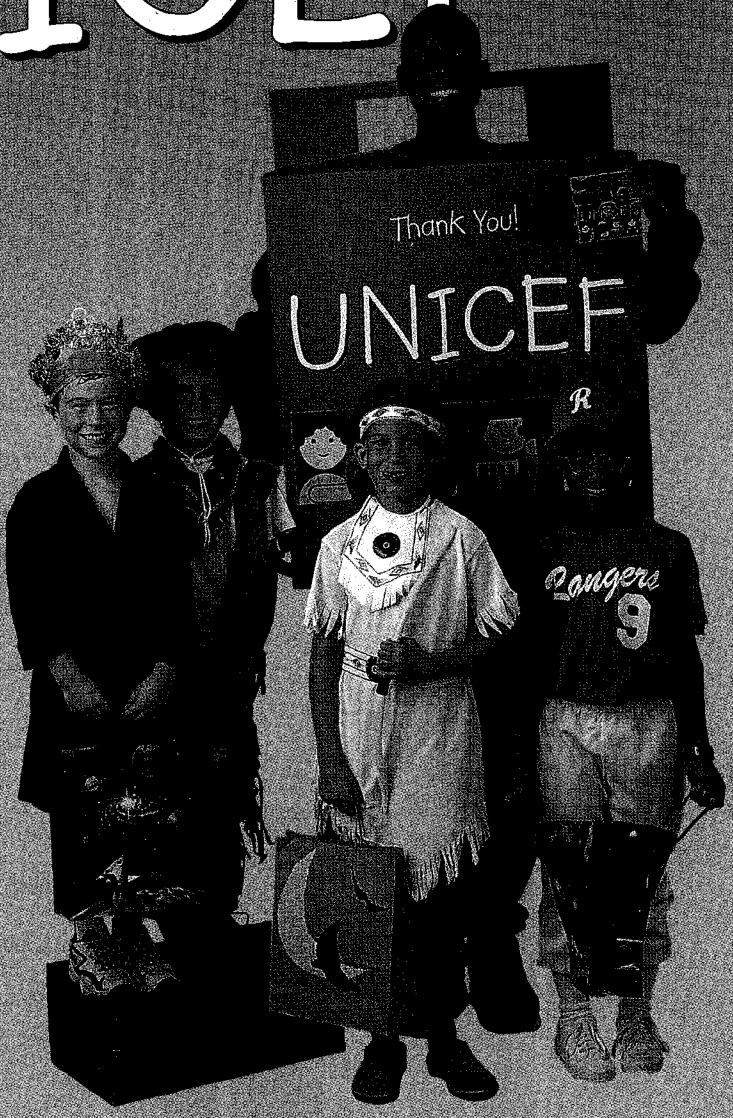

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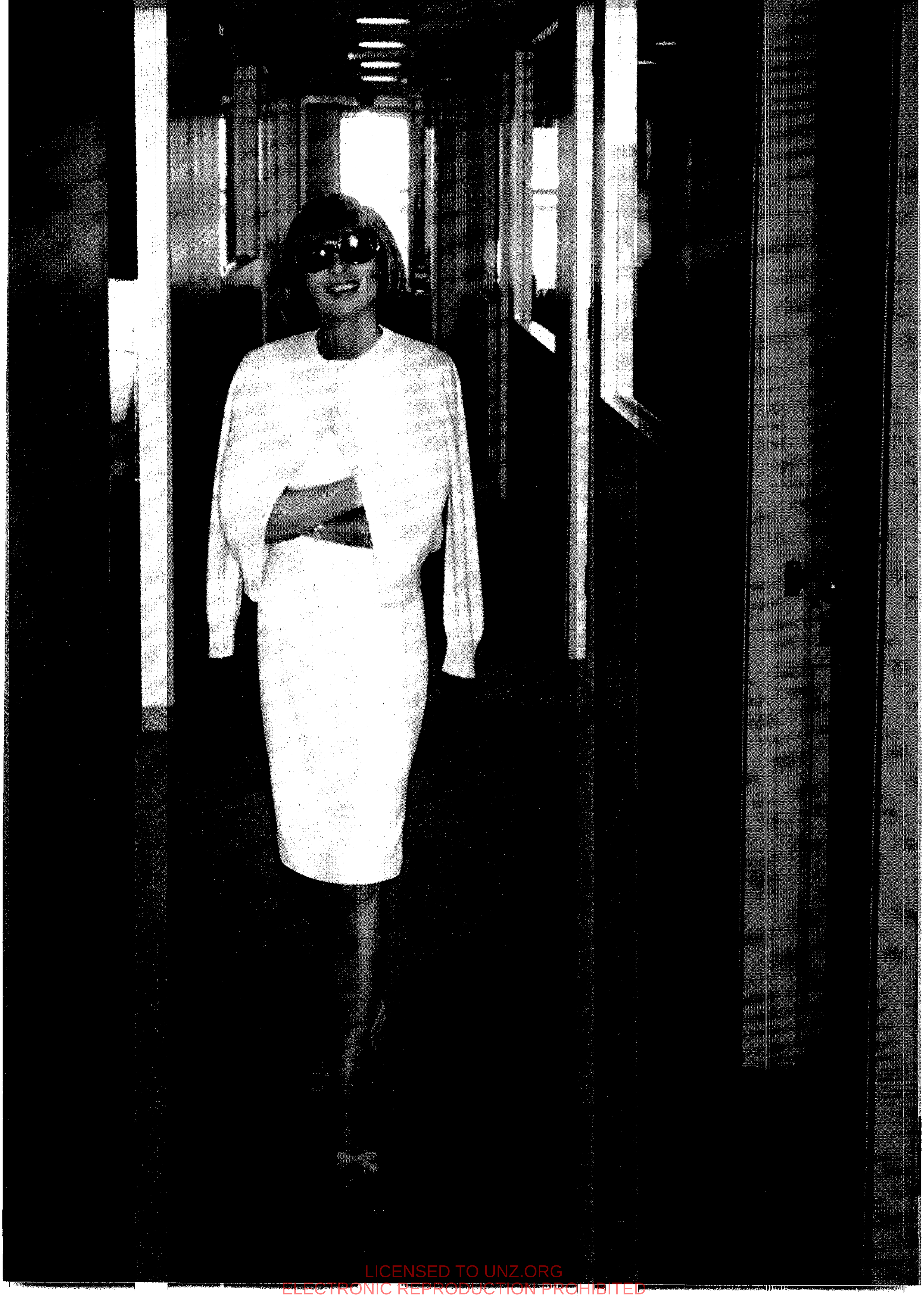
THE SUMME
OF HER
DISCONTEN

As she fought off a barrage of bad press over staff defections and
fair with a married man, a funny thing happened to *Vogue's*
usly frosty Anna Wintour. She began to seem, well . . . *human.*

BY KEVIN GRAY

Photograph by Mario Testino

ANNA WINTOUR, THE MOST POWERFUL WOMAN IN FASHION
behind a sleek wooden desk in her vast corner office in the
Nast building, a phone tucked beneath her Louise Brooks bo
buried in her hand. Behind her, the crisp September sunlig
blue by a twenty-story Times Square movie poster for *Deep*
tidal wave bearing the devouring jaws of a shark, an image
entire wall of windows. • "Oh, that," says the *Vogue* editor-
distracted tone, when I note the presence of this oversize pr
ot to notice it." But in a world dominated by symbol and g
ur's new view is too delicious a metaphor to ignore. • Thes
ettling days indeed for Anna Wintour, the British-born
uled over the world's preeminent (and most profita



magazine for the past eleven years. Hidden behind a pair of glued-on Chanel sunglasses, she transformed *Vogue* from a lackluster legend into a blockbuster that generated $149 million in ad revenues last year. A notorious workaholic with a cool, imperious manner, Wintour has as many enemies in the fashion set as admirers. "She's the scariest woman in the whole wide world," said one designer. "Not the kind of gal you'd want to cross."

But in the past few months, her flinty ice-queen facade has begun to melt. Last February, her affair with married Texas cell-phone millionaire Shelby Bryan made tabloid news, wrecking her fifteen-year marriage to child psychiatrist David Shaffer and frequently reducing her to tears. While she and Bryan are now both separated from their spouses and happily together, friends say she's obsessed over her failed marriage and worried about the impact a nasty divorce will have on her children, a girl and a boy aged 11 and 13. As the city's gossip columnists circled—feeding on rumors of Parisian trysts, gifts of fat emeralds, and even marriage proposals—Wintour dug in her spiked Manolo Blahniks and declined to comment, directing all inquiries to her attorney, Edward Hayes.

Then, in June, came another burst of unwanted publicity: Wintour's top lieutenant at *Vogue*, Kate Betts, bolted for the editor-in-chief's job at rival *Harper's Bazaar*, an *All About Eve* scenario that the catty fashion world lapped up with delight. Smart and driven, the 35-year-old Betts played a vital role at *Vogue*, where she was responsible for the magazine's fashion news and many other features. Her departure—accompanied by several writers and followed by that of fashion director Paul Cavaco—left Wintour reeling to find replacements.

With pushy newcomers like *InStyle* and *Marie Claire* gaining momentum and stealing *Vogue*'s buzz, there was talk that Condé Nast chairman Si Newhouse was losing confidence in his golden girl. Friends whispered that Wintour was burned out, bored with fashion and more interested in joining society than covering it. "The general feeling is that people are abandoning Anna," says one *Vogue* editor. "And that her heart isn't in it anymore." In November, she will turn 50.

Inside *Vogue*, "it's really weird," an editor tells me later. "It's like, we all know about the affair, and every time there's something on 'Page Six,' it's all you talk about. It's kind of chipped away at her whole persona. Like she's been caught in the act of doing something . . . *human*."

SUCH HUMANNESS HAS MADE WINTOUR VULnerable for perhaps the first time in her professional life. "What I feel bad about is people trying to use whatever situation is going on in her life to attack her professionally," says Wintour's close friend Oscar de la Renta. "Is she giving up her job? Is she not doing as *good* a job? It's easy to try to beat someone down," he continues. "But anyone who'd try to do that to *her* would be a fool."

Front-row frivolity: Left to right, Anna Wintour, Andre Leon Talley, and Kate Betts at Donna Karan's Fall 1999 show.

Indeed, Wintour dodged the arrows and soldiered on through August, lunching at her usual haunts and maintaining a high profile. On the week of August 16, she headed to The Four Seasons for a long tête-à-tête with her friend Patrick McCarthy, Fairchild Publications' chairman. Friday's *Times* revealed a surprise: Newhouse had agreed to buy Fairchild from the Walt Disney Company for $650 million, merging two of fashion's biggest publishers. Wintour had agitated for the move for years. The deal potentially gives her control over a vast fashion-publishing empire that includes *Women's Wear Daily* and *W* magazine. The timing may have been coincidental, but it looked enough like a masterful counterstroke to a season of bad publicity.

This week, as the world's fashion press gathers in New York for Fashion Week, Wintour is sure to be the prime topic of discussion. For the first time, *Vogue*'s Website will feature live video reports from the Bryant Park catwalks. But the most interesting spectacle, Wintour knows, will be sitting front row and center. "It's like an accident," snipes a rival editor. "You can't help but look."

THOUGH SHE RESOLUTELY REFUSES TO DIScuss the affair, Wintour acknowledges that all the attention has come with a price. "There are certain things that no one wants to read about in the tabloid press," she says haltingly. We are installed at Wintour's table at The Four Seasons, deposited there by her driver. Tanned from a recent Greek vacation, she is dressed casually in a tight Calvin Klein shirt and a floral Gucci skirt, her sunglasses tucked safely out of sight. She is picking at a rare burger, *sans* bun, and a baked potato, her regular lunchtime meal. I ask her how it feels to read about her private life in the papers. "You know that your friends and your family have one vision, and if the outside world has another, then that's just something that you just don't focus on."

But the subject seems to unnerve her. Not long ago, when animal-rights activists dumped a dead raccoon on her plate in this very room, Wintour coolly ordered a waiter to remove the offending animal and continued with her meal. Today, however, she seems battle weary and nervous.

I ask if there are press inaccuracies she'd like to address. "No," she says brusquely, and returns to her meal. Suddenly, she shakes the bangs from her green eyes and looks up with a warm smile. "But thank you for asking," she says.

THE FIRST INSTALLMENT IN FASHion's latest drama began last winter with a series of teasing blind items that finally exploded in June, when the press outed Wintour's paramour. J. Shelby Bryan, 53, was a telecommunications millionaire, a well-connected Houston native with rugged good looks and a wife of seventeen years.

He and Wintour met when they were seated next to each other at socialite Anne Bass's table in November 1997, during a New York City Ballet gala at Lincoln Center. Bryan, head of half-billion-dollar ICG Communications, is a Democratic rainmaker who raised $1.5 million for Democratic candidates, including Al Gore, dur-

Photograph by Jonathan Barth/Liaison Agency.

ing two 1997 fund-raisers at his posh Upper East Side home. To observers, the chemistry seemed obvious. Friends of Wintour's had long remarked on the disparity between the glamorous editor and her bookish husband, a respected child therapist. But friends say that for many years they were genuinely close. "His friends in Britain all marveled at how these two got together," says one British pal. "But David is a brilliant man, quite charming, and they love playing these word games. Anna is a big fan of all kinds of game books."

Friends also say that Shaffer played an important role in Wintour's ascent, spending hours on the phone with her every day, plotting her rise, taking care of the children, supporting her behind the scenes. "It was a very supportive, energetic, intellectual relationship," says one longtime friend. Wintour was proud of her husband's expertise in his field, and occasionally their worlds overlapped. When Donatella Versace's daughter, Allegra, began suffering from eating disorders, Shaffer stepped in and guided her treatment.

DURING THIS YEAR'S FASHION WEEK, WINTOUR IS SURE TO BE THE PRIME TOPIC OF DISCUSSION. "IT'S LIKE AN ACCIDENT," SNIPES A RIVAL EDITOR. "YOU CAN'T HELP BUT LOOK."

Betts intentions: Kate Betts at the Bill Blass show last April, shortly before she bolted to *Bazaar.*

By the mid-nineties, however, their marriage had run out of steam. A man who vacationed with Wintour and Shaffer in St. Barths last winter recalls the couple's sitting next to each other on a beach for seven hours and never exchanging a word. "There was no sense that they were kindred spirits. They both just seemed incredibly sad and bored."

In contrast, Bryan was a flashy extrovert with undisguised social ambitions. A Wasp country-clubber with a notoriously roving eye, he was becoming a player both in Washington circles and on Manhattan's power scene. A friend says the pin-thin editrix gave him entrée into a more glamorous sphere. "It's all part of the turn-on," says a Democratic pol close to Bryan. "He loves all of this attention. The notoriety raises his profile."

Though Wintour has never lacked for a high profile, she was eager to broaden her circle as well. In recent years, she had become increasingly interested in politics. She peppered *Vogue*'s pages with profiles of politicos like Madeleine Albright, Leah Rabin, and Katharine Graham. Last December, with the help of Oscar de la Renta, she scored a press coup, putting Hillary Clinton on the cover of *Vogue* soon after the president's Congressional impeachment. "The whole fashion kick was starting to seem a bit silly," says a friend. "Shelby was this real Type-A player kind of guy, and he gave her access to a whole different world."

In the weeks after they met, Bryan showered her with flowers and gifts. As the relationship progressed, Wintour's employees saw a noticeable transformation. Out went the dark glasses. In came highlighted hair and a decidedly un-Wintour-like glow. "It became pretty obvious," a *Vogue* staffer reports. "She started shutting her door whenever she got these phone calls." Another staff member says the cat was out of the bag when she began returning from long lunches with her usually meticulous hairdo noticeably askew.

Early one November morning, several months into the affair, a sharp-eyed acquaintance spotted Wintour and her alleged paramour exiting the elegant Parc Vendome apartments. Within hours, reports of the sighting were buzzing around the city. Ironically, Wintour may have been undone by her own fashion sense. The acquaintance had done a double take when she spotted a waifish woman draped in a chinchilla wrap, clearly meant for evening.

Bryan's wife, Katherine, had learned of the affair a few months before, and though she was devastated, friends say she was not exactly surprised. Three years earlier, Shelby had had an affair with another married woman. "Katherine worked hard to forgive him," says one pal. A refined Kansas beauty, Mrs. Bryan had given up her own career to push along her husband's. When she discovered his first affair, "Shelby was very apologetic. He said he had made a mistake and begged her to take him back." When another friend called a year ago and told her about Wintour, "she felt like she had been kicked in the stomach."

Mrs. Bryan wasn't the only one caught off guard. After finding a message Shelby left on an answering machine to his wife, David Shaffer phoned Katherine Bryan in a panic. "He was just like, 'Oh my God, your husband and my wife are fucking each other,' " says a lifelong friend of Katherine's. "He's supposed to be this brilliant shrink, so the whole thing was really weird. But he was obviously upset and disturbed by it all. He didn't want his marriage to end." Bryan listened sympathetically but told Shaffer she didn't feel comfortable discussing the matter. Soon after, she approached her husband and insisted that he end the affair.

Unnerved by the media attention, Shelby swore to his wife that it was over and presented her with a brand-new ring. He also agreed to buy a new Upper East Side townhouse. Katherine continued to painstakingly plan the elaborate wedding of Shelby's daughter, Ashley, which took place in June on the couple's sprawling twenty-acre Locust Valley estate.

THE SAME MONTH, WINTOUR AND Shaffer presided over a celebration of their own: an engagement party for socialite Marina Rust that took place in their elegant Sullivan Street townhouse. As guests sipped wine in the dining room, Shaffer self-consciously toasted the couple, wishing them a lifetime of wedded bliss. Wintour, who one guest described as "insanely bubbly all night," did the same.

But their reunion turned out to be short-lived. By July, Bryan and Wintour began to see each other again. Bryan's wife Katherine, a trained marriage counselor, had agreed to salvage their union on the condition that they seek couples counseling. But "Shelby was very busy and kept putting it off, saying his schedule wouldn't permit it," says the longtime friend. "Frankly, he couldn't do it and keep living this dual life." Soon after, he moved out of their Upper East Side apartment and into

Photograph by Patrick McMullan.

Trump Tower. When news of their separation became official, says a source, Katherine received a surprise phone call from Air Force One. It was the president, calling to offer his condolences. As it turned out, Bryan's well-publicized affair nearly derailed his appointment to Clinton's prestigious advisory board on foreign intelligence. Anxious aides approached Bryan and suggested that he bow out until the affair blew over. Bryan refused.

MEANWHILE, WINTOUR FOUND herself putting out fires at work as well. Throughout her tenure, Wintour has governed *Vogue* with an unspoken set of rules. Food on the premises is discouraged. Junior staffers are not to speak unless spoken to. One young editor who made the mistake of greeting Wintour in an elevator was upbraided by one of Wintour's two personal assistants. Another, agonized over how to react when she saw the boss trip in a hallway, decided to walk past Wintour. When she told a senior editor what had happened, she was told "You did *absolutely* the right thing."

Wintour and her allies dismiss these reports as fantastic, saying Wintour's shyness is misinterpreted as haughtiness. But the effect seems to be visible when we meet at Wintour's office. As Wintour and I round a corner for the elevator, a young blonde in a tight black skirt and silk shirt waiting for the door looks panic-stricken. She turns away before realizing there is nowhere to hide. As we wait silently, Wintour looks her up and down. The scene is repeated as two staffers join us on different floors, until there are three young women solemnly standing in front of Wintour with their heads bowed like schoolgirls before a headmistress.

That's because in some ways Wintour *is* like a headmistress. *Vogue* has long been viewed as a finishing school for women from good families—with enough of a trust fund to survive on low-paying junior salaries. Wintour's girls, as she calls them, are expected to be slim, pretty, and tastefully attired. She once told a reporter she wouldn't hire a fat person, even if she was a brilliant editor. She makes no apologies for it. "It's important to me that the people that are working here, particularly in the fashion department," she says, "will present themselves in a way that makes sense to the outside world that they work at *Vogue*."

Her own look carries a hefty price tag. In addition to a salary rumored to be close to $1 million year, she also receives lavish perks, including a $25,000 clothing allowance, a chauffeured car, Concorde travel to European shows, and a suite at the Ritz. Every Christmas, says one staff member, her accessories department "goes crazy" buying Wintour's presents for friends, family, and major advertisers. "Everybody feels really bad for the person who has to shop for Anna's family," says the staffer.

AMONG THOSE WHO FLOURISHED IN THIS high-strung atmosphere was Kate Betts, who started off at the magazine as a fashion writer and soon became Wintour's protégée and presumed successor.

Headstrong and famously opinionated, Betts had come up through the fashion press under the tutelage of John Fairchild, the famously grumpy founder of Fairchild Publications. At *Vogue,* where she landed eight years ago, her brassy confidence was an asset. "Anna liked Kate," says one editor, "because she had the balls to argue with her." Wintour doesn't disagree. "I *do* like Kate," she trills at lunch. "She had a point of view. She was strong and not a mouse. What's the point of sitting there with a bunch of mice? I'd have no fun!"

Betts helped improve *Vogue*'s news coverage, broadening the magazine's reach into general culture and writing gritty stories on street culture, women in politics, and the financial travails of top designers. In 1995 she conceived and edited the popular "Index" section, a trendy but servicey compendium of beauty, style, and shopping tips. "Kate felt you should be able to tear out pages and have information you really need," says arts editor Michael Boodro. "She wanted the look of the moment: who's designing it and where you can buy it."

But *Vogue* insiders say that Betts's relationship with Wintour withered over the past year as the two disagreed over story ideas. Betts felt that *Vogue*'s fashion coverage had begun to look narrow and stuffy. An astute observer of pop culture, she assigned stories on music, street fashion, teen tribes, cyber culture, and television. "Anna had a different idea of who the *Vogue* reader was," says a *Vogue* source. "She felt stories like these were beneath them."

The office atmosphere further deteriorated when Wintour began pitting Betts against a more recent favorite, 29-year-old British socialite Plum Sykes. Though Wintour was impressed by Sykes's glossy pedigree, Betts, says a friend, dismissed the young editor as "a pretentious airhead." The two clashed frequently. "Kate *despised* Plum," says another source, "but Anna enjoyed making them work together. I think it was her way of keeping Kate in line."

Hoping to appease Betts, Condé Nast higher-ups offered her the editorship of *Details,* which she turned down. They also assured her that she would be next in line to edit *Vogue,* if she could just hang in there until Wintour stepped down.

"But it didn't look like Anna was going anywhere, says a friend of Betts. "Kate began to think she would have to wait ten years." As it turns out, she may have been right. "If Anna had retired mysteriously or disappeared, I don't know that we would have thought that Kate was ready yet to take on *Vogue,*" says James Truman, Condé Nast's editorial director. "If the right magazine came up for her, she would have been one of the people considered for editor-in-chief, but the right magazine never came up."

Talk of the town: Anna Wintour with husband David Shaffer at the *New Yorker* fashion party in 1994.

Frustrated, Betts interviewed for several positions outside the company, including the top fashion editor's spot at *The New York Times Magazine,* a job she lost to longtime rival Amy Spindler. Last spring, when Hearst Magazines chief Cathie Black approached her about taking the reins after *Bazaar*'s beloved chief, Liz Tilberis, died of cancer, she didn't think twice. Eight months pregnant at the time, she crafted an elaborate dummy issue that "blew me away," says Black.

News of Betts's Hearst courtship soon reached Wintour. When she confronted her deputy about rumors of an imminent defection, sources say, Betts fervently denied them. But on June 24, a week after she left for a planned six-week maternity leave, Betts stepped off the Condé Nast elevator, wearing her usual black leggings and maternity shirt, and marched into Wintour's office. By the time she emerged, ten minutes later, the news had spread throughout the building. "Everyone was calling each other saying 'Kate's quitting,' " reports an assistant. "When she came out, people were hugging and congratulating her." In a last-ditch attempt to keep her, claim sources close to Betts, Condé Nast dangled one last prize before the young editor: edi-

Photograph by Andrea Renault/Globe Photo.

tor-in-chief of the flagging *Mademoiselle.* Betts turned it down.

While *Vogue*'s editors and writers cheered Betts's appointment, Wintour wasn't sharing in the general goodwill. Her departing words to Betts, says a *Vogue* source, were a terse "good luck." With all the turmoil in her life, the defection of her protégée was an awful blow. "It couldn't have happened at a worse time," says Isaac Mizrahi. "I think Anna's feelings were hurt."

Publicly, however, Wintour remains exceedingly gracious. "I always *knew* that Kate was going to be an editor-in-chief," she says, reclining in her low-back banquette at The Four Seasons. "I'm sorry she's not going to be an editor-in-chief at Condé Nast. I mean, I would have loved that. I think she's a very talented girl and very incredible at what she does and very hardworking. I'm very, very proud that Hearst was smart enough to give her that job." In *Vogue*'s September editor's letter, Wintour gave her an affectionate send-off that even featured Betts's photograph.

"IT'S ALL PART OF THE TURN-ON," SAYS A POLITICO CLOSE TO BRYAN. "HE LOVES ALL THIS ATTENTION. THE NOTORIETY RAISES HIS PROFILE."

Betts didn't return the favor. When the *Times* interviewed her shortly after she assumed the new post, she complained that her old boss had not sent her a baby gift, a quote that some fashion insiders saw as peevish and ungrateful. Chastised by Hearst higher-ups for her indiscretion, Betts apparently learned her lesson. She has since turned down all requests for interviews, and she rebuffed all invitations to be interviewed for this story. She did, however, issue a faxed statement: "I had eight incredible years with Anna at *Vogue,* and now I am thrilled to be starting my new job at *Bazaar,*" she wrote. "I have just started here and look forward to talking more about the magazine when I have my first issue out on newsstands next year." "She's not a girl who is known for biting her tongue," explains one arch observer. "And I guess she was worried about biting it off."

Wintour's cool *hauteur* in the wake of Betts's departure is cited by fashion insiders as an example of her astute political skills. Born in London, she was the privileged offspring of a highly political family. Her celebrated father, Charles, editor of the London *Evening Standard* during its heyday in the sixties, frequently entertained journalists and politicians. Wintour's mother, Elinor, was the bright-eyed daughter of a Harvard professor, a "tireless American-style radical," says one lifelong Wintour friend, who found food and homes for indigents.

Hard cell: President Clinton at a fund-raiser at the home of communications mogul Shelby Bryan (far right) in 1997.

Photograph by Wilfredo Lee/AP.

Wintour says her mother raised her to have a social conscience. From her father, "there was always this sense of deadlines," she says, "this excitement about the news. One holiday was ruined by Marilyn Monroe's death. My father had to rush us back from Venice." Wintour was close to her father, and was often wounded by press reports about his icy demeanor and steely temperament.

"His nickname was Chilly Charlie," she says, clearly cognizant of the irony. "And you know, as a kid growing up I never could understand why they kept writing this about this man who I thought was warm and wonderful. Certainly there were times when I could see him being angry or upset. But it just seemed to have nothing to do with the person he was."

As a girl, Wintour's own interests veered toward the softer side, such as going to the movies and fixing up her hair. Her brother Patrick, a political editor, and her sister, Nora, now a human-rights worker in Africa, often teased her for being superficial. (Another brother, Gerald, died at 14, killed in a biking accident.) "My sister would leave messages for me saying, 'Are you at the dry cleaners or the hairdressers?' " laughs Wintour.

A slightly pudgy teenager who hid behind a mop of unruly hair, Wintour became an avid runner (she later quit, her father once said, because she thought it would make her calves too big), and eventually a sought-after fashion plate on London's swinging night scene. Within two years, Wintour was dating theater producer Michael White, who backed the *Rocky Horror Show* and brought Yoko Ono to London, where she met John Lennon. "She knew so much about politics, theater, and dance," says White. "Delightful in a number of ways."

Wintour delighted her editors at *Harper's & Queen,* her first job, where she produced a much-talked-about photo spread that re-created Impressionist works by Manet and Renoir using models in fringe and go-go boots. In 1976, she moved to New York, where she started off at *Harper's Bazaar* and later jumped to *Viva* and then *New York* Magazine. Always flawlessly turned-out, she reinvented the role of fashion diva with a flair that hadn't been seen since Diana Vreeland's days. "Most fashion editors are notorious for looking like bag ladies," says then–*New York* writer Anthony Haden-Guest. "Anna kind of broke the mold."

Among the people she impressed was Condé Nast's famed creative director Alexander Liberman, who arranged for her to meet with *Vogue* editor Grace Mirabella. As Wintour recounted the story, Mirabella asked the young editor exactly what job she wanted at the magazine. Wintour smiled brightly and replied, "*Yours.*"

The exchange proved prescient. Ordered to hire Wintour by Liberman, Mirabella watched helplessly as her ambitious underling undermined her authority. "She'd go behind my back and redo layouts, bring in new art, circumvent me and my fashion editors," wrote Mirabella in her 1995 book, *In and Out of Vogue.* "When she couldn't bypass my editors, she'd harass and criticize them."

TO STEM THE GROWING TENSION IN THE OFFICE, company chief S. I. Newhouse, smitten by Wintour's heady glamour, moved her first to British *Vogue* and then to

House & Garden, which Wintour renamed *HG* and packed with so many celebrities the magazine was nicknamed *Vanity Chair.* The new look proved a disaster; circulation and ad pages plummeted and Newhouse had to set up a separate phone line just to handle calls from irate readers. But Wintour had impressed her boss with her stylish layouts and pop sensibility. In a way, she was applying for the job Newhouse eventually gave her in 1988.

"*Vogue* at the time felt too mired down in a very conservative look," says Si Newhouse. "We felt that Anna would bring a balance between high fashion and wearable, accessible fashion." In 1988, Mirabella was fired, and Anna was installed in her place.

"PEOPLE HAVE BEEN TRYING TO ATTACK HER PROFESSIONALLY," SAYS OSCAR DE LA RENTA, "BUT ANYONE WHO'D TRY TO DO THAT TO *HER* WOULD BE A FOOL."

Wintour quickly set about restoring *Vogue*'s luster, turning it—and herself—into an unstoppable force in the $160 billion fashion industry. She locked up top photographers like Steven Meisel and Mario Testino with huge contracts and insisted on exclusives from top designers. She put New Society types on her masthead and ushered in a youthquake of new editors. In short, she gave the magazine a rarefied buzz that reestablished *Vogue*'s position as a fashion arbiter.

André Leon Talley, *Vogue*'s editor-at-large and Wintour's off-and-on confidant, who compares his boss to both Jacqueline Onassis and Catherine the Great, defines Wintour's winning formula. "She's very concerned that the kinds of fashion in the magazine address a real woman's needs as well as project a kind of attractiveness that will make people think *Vogue* is special."

"She's defined the modern powerful elegant woman," says Michael Kors. "Elegant women in the past were always sort of precious. Anna is all about the best of the future while holding onto some of the glamour of the past. She's the quintessential woman right now. Sleek, powerful, sexy—that's what women want to be today."

Over the past decade, from her perch at *Vogue,* Wintour has not only dictated fashion tastes to the public but also influenced fashion's course in the back rooms of design shops as well. "She truly sees the magazine as a bridge between the designer and the consumer," says Donna Karan. Wintour is often called on by the world's biggest design houses to recommend new blood. She has single-handedly boosted the careers of favored designers such as Kors and Marc Jacobs, pushing their clothes to department stores and TV audiences. Another pet was John Galliano, whom she set up with a backer and virtually installed at Dior. "These are all behind-the-scenes things where we can help and we want to help," says Wintour. "Because it's all good for fashion." And it's good for business, too. "Whenever Anna gives us an editorial, we get a direct sales increase in the stores immediately," says Calvin Klein, another close friend of Wintour's. "It *always* happens."

Klein and other top designers return the favor by advertising heavily in *Vogue.* Wintour readily admits that if she has to choose between two equally impressive dresses, she will choose an advertiser over a non-advertiser every time. "Commercial is not a dirty word to me," she says.

DESIGNERS WHO FALL OUT OF Wintour's favor don't fare as well. When she stopped covering Geoffrey Beene in 1994, the designer stopped inviting her to his shows. "Wintour is a woman of simmering discontent," Beene said in a statement to *New York,* "a boss lady in four-wheel drive who ignores or abandons those who do not fuel her tank. As an editor, she has turned class into mass, taste into waste. Is she not a trend herself?"

If she is, the industry knows when to follow. When grunge failed to help advertisers sell beauty products and accessories a few years back, Wintour demanded an immediate return to glamour. "She went to the designers personally and told them, 'This is what we're shooting. If you don't do that, you're not going to be shot,' " says *Times* fashion editor Spindler. "And they all did it."

If fashion purists complain that Wintour has made *Vogue* too commercial, upstart lifestyle magazines like *InStyle* and *Marie Claire,* with their mix of celebrity editors and servicey fashion tips, are nipping at her Manolos from below. In just six years, *InStyle* has come from nowhere to claim a circulation of 1 million. In the same time period, *Marie Claire* has managed to attract a circulation of 700,000. *W,* Fairchild's large-format glossy, has jumped to 416,000.

Meanwhile, competition for ad dollars has sprung up on Internet sites, TV shows on CNN and MTV, and on newsstands, where 165 new women's titles have sprung up in the past ten years. "They've all nibbled away at *Vogue* and made the landscape a little more harsh," says Steve Cohn, editor of *Media Industry Newsletter.* "But it's always been No. 1 in terms of influence and ad pages."

At *Harper's Bazaar,* Kate Betts is reportedly planning to infuse the ultrararefied magazine of her predecessor with a jarring dose of pop music and edgy culture news. She hopes to attract younger, hipper readers and halt the magazine's fifteen-year slide to fourth place among the core fashion books, behind *Elle* and *W* as well as *Vogue.* "Everybody is keeping an eye on her," says a rival editor. "But nobody is sitting there thinking *Bazaar* is going to be nose-to-nose with *Vogue.*"

Still, Wintour and company are taking no chances. This spring, the magazine launched a massive publicity push, just to remind advertisers and readers who's on top. Nearly 2,000 city buses began carrying the slogan BEFORE IT'S IN FASHION, IT'S IN *VOGUE.* The magazine has begun sponsoring concerts and street fairs. And it's aggressively pushing the upcoming "Millennium" issue, at 600-plus pages its biggest November issue ever.

Vogue's circulation of 1.1 million has dipped slightly since Wintour took over, dropping 100,000. But its ad revenues, though flat last year at $150 million, have perked up 9 percent already this year. Wintour and Newhouse say they're not worried about pretenders to the throne. "There's always going to be competition from one area or another," says Wintour. "I think one just has to remain focused on what you do. Maybe there's some bumps along the way. Some things are great. Some things are a disaster. But you just can't concern yourself with what everybody else is doing."

With the purchase of Fairchild, rumors have circulated that Wintour could be bumped upstairs to oversee a number of fashion titles—with McCarthy eased in to run *Vogue.* It would make sense, since she just inked a reported five-year contract with Newhouse. "Like other middle-aged people who have achieved a lot, she sometimes says to herself, 'There has to be more,' " says one Wintour confidant. "This Fairchild thing, and a bunch of new Internet ventures, definitely give her some opportunity."

The Internet and its potential seem to genuinely delight Wintour, though she admits she still has trouble sending e-mail. When I mention *Vogue's* sleek new Internet site, she turns instantly animated, chatting excitedly about e-commerce and the site's picture quality. "I'm *very* excited about it," she says. "I want to do it right. I don't want to just rush in. I'm very interested in the commerce side, how it will support itself. The 'Index' section is something I've felt could work well in that area."

But despite the number of old-media bigfoots who have recently joined the Web gold rush, some staffers say high-tech glamour may not be enough for Wintour. Media reports and a few of Wintour's friends suggest she may covet the job of Condé Nast's shaggy young editorial director, James Truman. Truman and Wintour were once friends, but in recent years, sources say, the two have become increasingly distant. Wintour has made no secret of her disdain for Truman's performance at Condé Nast, and his impact on *Vogue* is minimal.

Is Anna gunning for his job? "I don't think so," says Truman, hesitantly. "She's never said or done anything to lead me to believe that she is." Newhouse is slightly more enigmatic. "I think Anna is capable of handling *anything* within magazine publishing," he says. We are sitting in his corner office, our knees practically touching, since he is hard of hearing and has pulled his chair close to mine. He is wearing black pants, loafers with raised white stitching, and a baggy pea-green sweatshirt. He vehemently denies that Wintour's travails have distracted her from her job. "Anna is driven by a desire to express herself as an editor," he says. "I don't think she thinks of herself as having a job anymore than Baryshnikov thinks of himself as having a job."

Grand designers: From far left, Wintour with Giorgio Armani, Donna Karan, and Calvin Klein.

FOR HER PART, WINTOUR DENIES that she has career aspirations beyond *Vogue.* "I don't think I'd be any good at it," she says, downing her second cappuccino. "I just really don't. I don't have the sensibility to direct an editor of *Bride's* or *Details* or those other kinds of magazines. I think I can have opinions." She smiles slyly. "But I don't think they'd necessarily be right. I can't imagine *anything* better than *Vogue.*"

Making sense of her home life is a more urgent question for Wintour. This month, Wintour began proceedings toward a divorce, but her friends say Shaffer is going to make it difficult. "I know she's totally distraught," says one, "because what she had with David was very deeply genuine, yet a very confused situation. But he certainly doesn't want it to end."

For Shelby Bryan, who is worth an estimated $30 million (including a $6 million home in Locust Valley and a $3 million home in East Hampton), getting out of his marriage will most likely cost half his fortune. He recently retained divorce attorney Robert Stephan Cohen, whose clients have included Christie Brinkley and Marla Trump. But his first move when the affair became public was to retain P.R. powerhouse John Scanlon. Mrs. Bryan is represented by Bernard Clair, whose last high-profile client was Jocelyne Wildenstein.

"I think Shelby's going to pay Katherine a lot of money," says a Wintour confidant, who claims that Wintour recently offered her former husband "a very generous settlement." If Wintour wants to keep her Sullivan Street brownstone, she will most likely need one of Newhouse's generous zero-percent mortgage loans, which he gives to senior editors—perhaps as much as $1 million, a figure that's been floated in numerous gossip items. Neither Newhouse nor Wintour would discuss any such arrangement.

If Wintour and Newhouse have bigger plans for her future, they're not saying. And if Wintour is indeed on the edge of career burnout—and casting her net a bit wider (perhaps hoping to become a "Washington hostess," as one friend put it)—she's keeping it all to herself.

But to the outside world, it's clear that Wintour's iron-maiden image has been irreparably smashed. Her allies say that's not such a bad thing. In fact, her hardships may prove to be strangely redemptive.

Patrick McCarthy, who was in Paris for the couture collections, accidentally ran into Wintour one evening at the Tuileries gardens, where Wintour had taken her children. "It was all glittery and lit up, and she was just having a ball, riding round and round with her daughter on this garish carnival ride. She was having a great old time. She even got me to get on."

Last week, as she prepared for Fashion Week, friends reported that Wintour had started to seem energized again, freed at last from the restrictive icon she had turned herself into.

"She's not hiding behind her glasses anymore," says a fellow editor and longtime friend. "Now she's having fun again. I look across the room and and see someone enjoying her life." To another observer, Wintour's long summer of discontent may turn out to be transforming. "She's never seemed so giggly and sparkly-eyed and beautiful and happy," says Mizrahi. "Listen, this doesn't look like a crisis to me. To me, it looks like a liberation!" ■

Photographs by Robin Platzer/Twin Images (3).

About

She reinvented R&B for the nineties with painful, personal songs about love and loss. Now, secure as the self-styled "queen of hip-hop soul," Mary J. Blige is finally getting happy—her way. By Ethan Brown

MARY J. BLIGE IS RELAXING at a corner table in the West Chelsea Jamaican restaurant Negril, carefully picking at a plate of jerk shrimp and watching BET on a television hanging over the bar. "Look at Redman!" she screams to her sister LaTonya, who's chatting on a cell phone at the next table. Then she erupts into fits of laughter at the rapper's spot-on imitation of Jack Nicholson's "Heeere's Johnny" scene from *The Shining*. LaTonya looks up at the screen but barely cracks a smile. "Girl, you ain't never seen *The Shining*?" Mary asks, disappointed. "Oh, my God," she adds, wiping tears from her eyes. "I am going to kill him. This is too funny."

If such lightheartedness seems striking for an R&B singer who has built a multiplatinum career out of heartbreaking songs about despondent single mothers and vengeful abandoned lovers, it's only one of the ways Blige seems out of character. Usually opinionated to the point of abrasiveness, she stares benignly at Puff Daddy's ridiculously glitzy new video while her sister shakes her head in disgust. Known for her hard partying, she passes up a glass of rum punch, saying "I'd better not." And notorious for her ghetto-fabulous get-ups of fur and fancy hats, she's dressed down in simple hoop earrings and a loose, flower-print blouse; she looks more suburban mom than downcast diva.

Of course, Blige has never been afraid to play against type. While her peers invoke an upscale urban fantasia of caviar and Cristal, Blige reports from the streets about unpaid bills and unfaithful boyfriends. In both style and subject, her beats-driven, sample-oriented soul owes as much to reality-obsessed rap as to bedroom-eyed modern R&B ("I'm a singer who thinks like a rapper," she says). Her confrontational style has gotten her into trouble—she nearly got into a fistfight with Veronica Webb when the model was asking her questions for an *Interview* story—but it's also helped make her an icon of uncompromising hip-hop femininity. Blige's fans, who bought more than 200,000 copies of her new album its first week in stores, simply call her "Mary," as if she were a close friend from the neighborhood.

On her new album, which is also simply called *Mary*, Blige sounds as though she's finally calmed down enough to come to terms with her tough childhood and newfound fame. There are plenty of despairing moments—"No Happy Holidays," for example—but also uplifting songs like the Lauryn Hill–produced "All That I Can Say." Blige says the tempered optimism of *Mary* was influenced by Stevie Wonder's *Songs in the Key of Life*, and she recorded a version of Wonder's "As" with George Michael. (Blige says the song was left off the completed album because of Michael's bathroom arrest—"The record company was judging his personal life, and I couldn't get with that"—but will be a single in Europe.) "It's sorta dark, but there's hope in that darkness," she says. "You either learn from your experiences or go back and do the same thing, and I learned from my experiences."

The earliest of those experiences, like those of the rappers who influenced her, informed the rough-hewn R&B that made her "the queen of hip-hop soul." She grew up in Yonkers's infamous Schlobohm projects (nicknamed "Slowbomb"), raised by her mother after her father, a bassist in a funk band, walked out on the family. She sang in the church choir for much of her childhood but dropped out at 16 when she began hanging around with the tough kids from the neighboring School Street projects (rapper DMX was an early friend) and doing drugs ("I tried everything except for smoking crack," Blige says matter-of-factly).

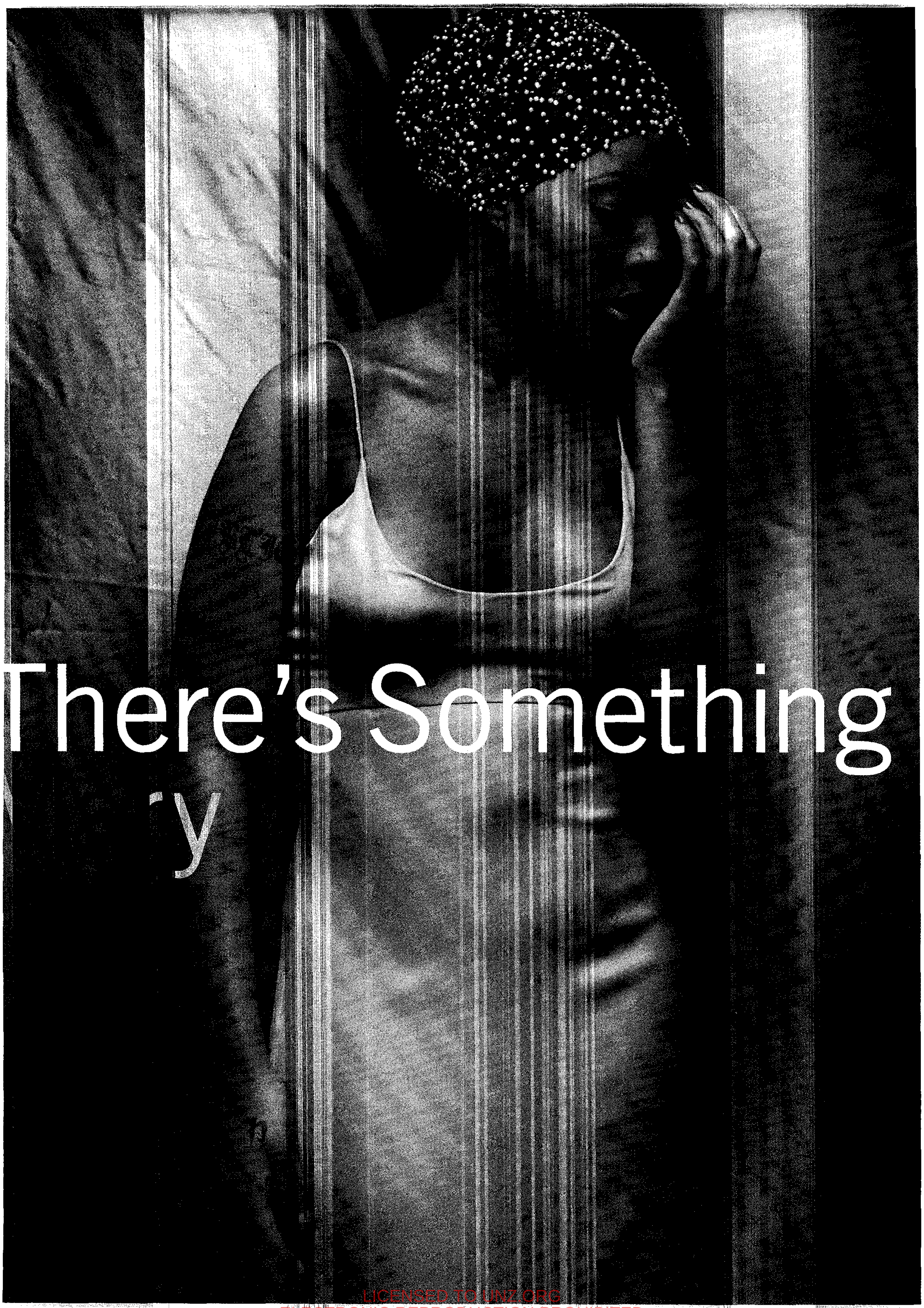
When Blige was 18, a demo she recorded for fun in a White Plains mall found its way to Uptown Entertainment CEO Andre Harrell, who signed her at the urging of upstart A&R man Sean "Puffy" Combs. As producer of her first two albums, *What's the 411?* and *My Life*, Combs helped her invent the sample-heavy sound that reinvigorated urban radio and became a blueprint for nineties hip-hop and R&B. Blige's duets with the Wu-Tang Clan's Method Man and Ghostface Killah set the trend for collaborations between rappers and R&B songbirds like Mariah Carey. Perhaps more importantly, her take-no-shit attitude toward men ("I should have left your ass a long time ago," she sings on "Not Gon' Cry") influenced female rappers like Lil' Kim and inspired battle-of-the-sexes anthems like TLC's "No Scrubs" and Destiny's Child's "Bills, Bills, Bills."

Blige's personal style—a previously unthinkable blend of homegirl flash and Gucci and Fendi chic—helped bring upscale R&B closer to the baggy-pants world of hip-hop, but she's no longer interested in the living-large aesthetic she helped popularize. "I feel like, so what—you made it," she says angrily. "I'm from the element of the streets that says that once you've made it, it's yours. But keep it to yourself. We know you have a car and we know that you're rich, we know that you got bitches and all that shit, but who cares?"

Blige's new groundedness also explains her feelings about the transformation of Whitney Houston (with whom Blige performed on VH1's "Divas Live '99") from the vacuous pop singer of "How Will I Know?" to the wronged soul diva of "It's Not Right But It's Okay." "She just ripped it down," Blige says, pausing over a forkful of macaroni and cheese. "Once you're out there, there's no need for the pretty-girl shit. Hold back? Hold back for what? Your people are out there! It's time for ugly faces, sweat, spit flying—you gotta get it going on."

Blige wants to remain that unpolished even as she reaches out to the mainstream: She recruited Elton John to play piano on her new album, appeared with Eric Clapton at a recent Madison Square Garden benefit concert, and is set to star with rapper Q-Tip in the film *Prison Song*. "I am every young girl in every hood," Blige says. "The fans understand that whatever they're going through in their lives, I'm probably going through it, too—and then some. But whatever happens, we're gonna get each other through it. We're gonna cry at my concert, we're gonna be mad, we're gonna go through the emotions that we're having, you know what I mean?" She pauses to catch her breath. "It's not just songs and glamour. It's sweat, blood, broken toes, and mistakes. . . . It's life." ■

Photograph by Robert Maxwell. Styling by Michaela Angela Davis at One; hair by Fredrick Parnell; makeup by Nzhinga. Silk-charmeuse slip by Manolo Collection, pearl net scarf by Debra at Moises.



There's Something

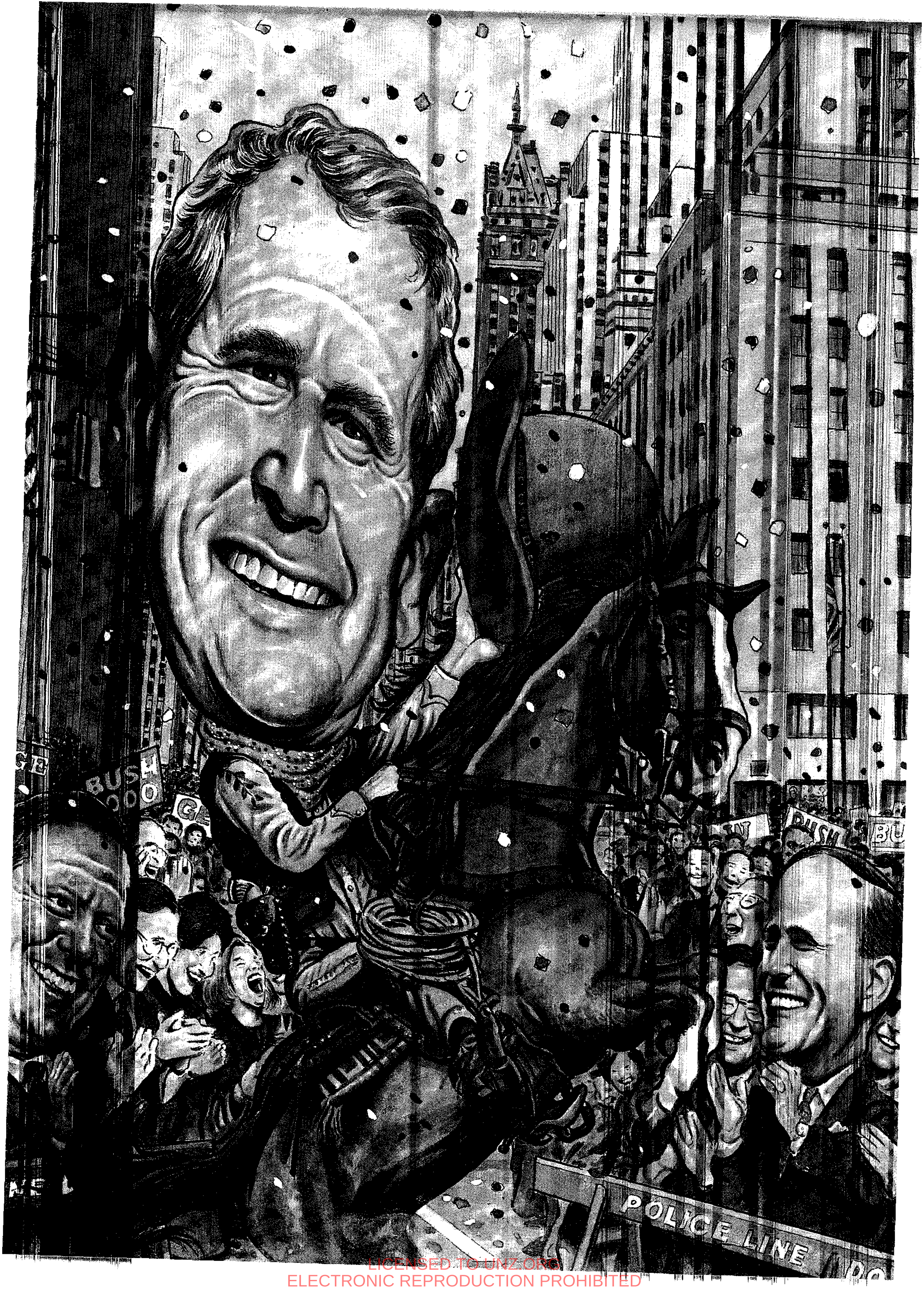
y

HAIL THE CONQUERING HERO

Can you sell a conservative good ol' boy from Texas to a bunch of liberal New Yorkers? George W.'s team thinks you can. And guess what? Jerry Seinfeld already wrote them a check. By Helen Thorpe

THE STATE CAPITOL IN ALBANY EMPTIES OUT IN AUGUST, AND THOSE with important political business must travel 37 miles north to the picture-perfect racetrack at Saratoga Springs, where the Thoroughbreds are running and politicians have taken over the clubhouse. New York City mayor Rudy Giuliani gladhands through the crowd one day (as state representative Rick Lazio glumly looks on). And later, Bill Powers, the former Marine who runs the Republican State Committee, holds court in the governor's box. Barrel-chested, with snow-white hair and hard blue eyes, Powers is wearing khaki trousers, a navy blazer, a blue-and-white striped shirt, and a gray silk tie with gold elephants. His wife, Judy, sits beside him as ceiling fans twirl overhead. Whenever Powers sallies forth, party regulars snap to attention. "Hello, Mr. Chairman!" a telegenic assemblyman chirps as he spots Powers coming down the clubhouse stairs. "How are you, Mr. Chairman?" a state senator wants to know. "Are you enjoying the summer?" Powers is famous for intimidating the fractious Republican troops into order. It's a reputation he cherishes.

Illustration by Drew Friedman


BUSH 2000
BUSH
POLICE LINE

“We’re sometimes accused of running a tight-fisted organization,” he says, throwing me a practiced glare, “and, uh, we try.”

In the third race, Powers puts money on Country Hideaway, a 3-year-old bay favored to win. “*Aaaaannnnnd* they’re off!” booms the announcer. He eats a salad, glances at the track, and reminisces about a trip he took to Texas last spring. The Hearst publishing empire sent him there to address employees of their newspaper in San Antonio. As soon as the lunch ended, Powers sped north to Austin, where he pulled up before the Four Seasons, a four-star hotel next to the slow-moving Colorado River. The hotel’s lobby is done in cowboy chic—all pony skin and horns—and was full of legislators and lobbyists hobnobbing and cutting deals the way politicians and lobbyists do in hotel lobbies in state capitals everywhere. Powers went upstairs to meet Texas governor George W. Bush. The only other person in the room was Don Evans, a Texas oilman who now serves as Bush’s national finance chair. “It was supposed to be a 40-minute meeting,” Powers recalls, “except that it went on for three and a half hours. I haven’t been so captivated by a national candidate since I first met Ronald Reagan.”

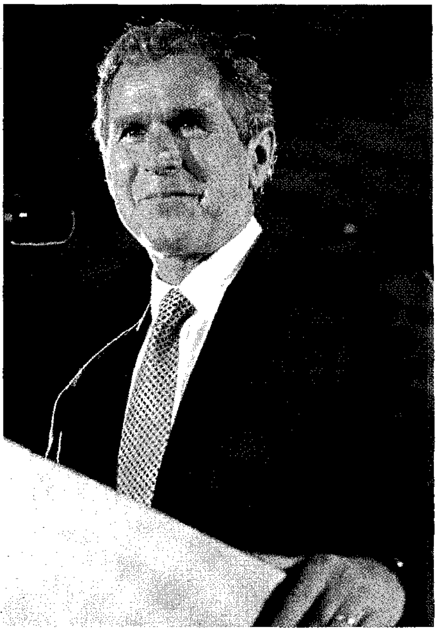
Of course, when the talk turned to the details of campaigning in New York, Powers still felt obliged to resort to his drill-sergeant routine. He glowered at Bush; Bush glared right back at him. For Powers, this was the highlight of the trip. Browbeating a young fella! Discovering that he had the audacity to bully back! If the Bush campaign really started to take off, Powers wanted to make sure that New York was part of the action. “We talked about what he stood for and where he wanted to go,” says Powers. “Being a typical New Yorker, I did a lot of talking. I told him what I thought he had to do.” Powers isn’t saying what the exact details of the battle plan are, but he does admit that he instructed Bush to make campaigning in New York a priority. Reagan spent time in the state and carried it twice; George W.’s father spent his money elsewhere and lost New York both times.

Powers takes me over to meet Thomas Ognibene from Queens, the Republican leader on the New York City Council. Ognibene wears a black silk shirt and gray slacks, his frizzy white hair forming a sweat-soaked halo. I ask what his city-dwelling constituents could possibly have in common with a pro-life, pro-gun, boot-wearing Texan who talks with a twang. “We don’t think of him like that,” explains Ognibene, as if he’s giving instruction to a small child. “We think of him as a winner.”

BILL POWERS, GEORGE Pataki, Al D’Amato, Rudy Giuliani—and just about every other New York Republican who still has possession of his faculties—have adopted this brash, charming Texan as their best hope to lead the party to victory around the state. The scenario appeals to Bush, of course, because if he can make it here, he can probably make it to the White House. “He’s guaranteed to carry Texas,” says Staten Island borough president Guy Molinari. “And his brother can carry Florida. Which means that if we can carry New York for him—well, he doesn’t need a lot more than that to win.” Reagan’s victories here secured his election in both 1980 and 1984, and no Democrat since Truman has been able to make it to the White House without the state. Assembly minority leader John Faso likes to refer to the 1988 election to make the point that New York is eminently up for grabs: Another 2 percent and Bush *père* would have beaten Dukakis here. And with a Republican as governor this time (Cuomo was still governor in 1988), Faso believes George W. Bush will have no problem nailing down that margin.

Over the past year, Bush has been quietly wooing a parade of powerful New Yorkers. One by one, they’ve made the trek to Austin and come back as converts. Bill Paxon was down in December, Rudy Giuliani was there in April, and PepsiCo CEO Roger Enrico recently made the trip. Bush zealots are convinced that as the birthplace of moderate “Rockefeller” Republicanism, New York will prove fertile ground for Bush’s “compassionate conservatism.” They look at his success in attracting black and Hispanic voters and swoon at the prospect of winning a multicultural majority here. The list of Bush’s New York donors is surprisingly eclectic, and, yes, it does include Jerry Seinfeld.

In three weeks, Bush will make his first campaign appearance in New York City, at a mega-fund-raiser at the Sheraton Hotel. Local Republicans have seized on the October 5 event as a chance to show their devotion and signal that New York is now in play. “I’m encouraging all of my friends and all of the people who’ve traditionally supported me to be supportive of this event,” says Al D’Amato. “It’s important to keep the momentum going.” From the way things are shaping up, the fund-raiser will certainly accomplish that. “I think they’ll be pleased with what happens in October,” says Faso. “This is probably going to be the biggest fund-raiser in the history of the Republican Party in New York. This is going to dwarf anything that was done in ’96.”



“I’m uncomfortable with George’s position **on abortion,**” says friend and supporter Roland Betts. “But I’m comfortable with George. I don’t think he’s going to make **changing the law** on abortion a priority.”

THAT KIND OF TALK pleases everyone in the locked suite on the second floor of the building in downtown Austin where the Bush campaign has its headquarters. “If you look at the trends,” says Maria Cino, Bush’s political director, “New York is ripe for the picking. Look at Pataki’s election and

Photographs: from left, Maggie Heydt/IPOL; Evan Kafka.

re-election." Cino is an Italian Catholic from Buffalo, New York, and as one of the only non-Texans in the top ranks of the Bush operation, her presence is a dead giveaway that Bush takes New York very seriously indeed.

She's a small woman with cropped brown hair, hazel eyes, and trendy glasses. On this August afternoon, seated in her Austin office, she is wearing black slacks, a taupe sweater, small gold hoop earrings, and a red-white-and-blue BUSH pin. Her Republican credentials are impeccable. She ran Bill Paxon's first campaign for Congress and followed him to Washington. She did a stint at the R.N.C., then served as executive director of the National Republican Congressional Committee under Paxon's leadership. Cino is dogged, cheerful, and absolutely convinced that she can swing her home state. The Bush assault begins next month, with a whirlwind tour capped by the New York City fund-raiser. "We'll start at one end of the state and go all the way to the other," she says. The goal is simple: Unify Republicans, raise truckloads of money, and, most crucial of all, seduce as many Reagan Democrats as possible back into the fold. "Look outside of New York City," she says. "What you find are a lot of conservative ethnic Catholics who are ready to vote for a Republican for president, if we offer them a good alternative."

College ties: Below, Roland Betts, chairman of Chelsea Piers, met George W. at Yale in the sixties. Betts is a liberal Democrat, but he's a key player in Bush's New York operation.

ROLAND BETTS DOESN'T have to make a special pilgrimage to Austin to see George W. Bush, because for three decades now, Bush has been coming to New York to see Betts. Nobody in New York knows George W. Bush better than Roland Betts, and nothing explains the Texan's surprising potential as a New York candidate than his friendship with this liberal Manhattan businessman. In New York City, Bush's most important allies are Betts, Staten Island pol Guy Molinari, and conservative investor and chief fund-raiser Robert Wood Johnson IV. The Texas-size differences in style and politics between these three men gives a clear sense of the potentially unwieldy breadth of Bush's support: Three more unlikely amigos would be hard to find.

Betts is best known as the chairman and developer of Chelsea Piers, the West Side sports-and-entertainment complex. His roomy office sits atop a roller-skating rink, and his desk is positioned so that he can look down the length of Pier 62 and across the Hudson to New Jersey. "I was trying to find a place for my daughter to figure-skate, and it got out of hand," jokes Betts. "That pier is about 100,000 square feet, and that's all that I wanted. But by the time I wrestled the property away from the state, it came to 1.8 million square feet." Betts could afford that kind of waterfront real estate because he had already made an incredible amount of money. The most judicious of his deals involved financing every movie made by the Walt Disney Company between 1984 and 1991, as Disney was just starting to get into the film business; he also persuaded Disney to give him the copyrights. Later, Disney had to buy back the rights to titles like *Beauty and the Beast, The Little Mermaid,* and *Pretty Woman.* Betts calls this "thinking long-term."

The writer Roy Blount Jr. once lived in the brownstone that Betts owns, and in Blount's memoir, *Be Sweet,* his friend appears as a mogul with distinctly countercultural leanings. Betts is a liberal Democrat. He's a big, lumbering white guy, six feet one inch tall, with a bearish figure, dark hair just turning silver, and intense, attentive brown eyes. He met the love of his life, Lois, who is a slender, fine-featured black woman, 30 years ago, back when they were both public-school teachers in Harlem. A third-generation "legacy" at Yale like his college pal George W., Betts wrote his senior thesis on Intermediate School 201. It was 1968, and a lot of Ivy League types were writing papers about places like Harlem, but not many of them actually went there to work after graduation. Betts did, and he even rose to the position of assistant principal (by then he had moved over to a New Jersey school system).

After Roland married Lois, they went to visit Bush, who was then at Harvard Business School. "It was very important to me that George meet Lois," says Betts. "Although there's a lot of interracial stuff now, at that time it was pretty controversial. So we went up to Boston. They were best friends that night and forever. He's really close to Lois, really close to our kids." Over the past 30 years, whenever Bush has visited the city, he has almost always stayed with Roland and Lois in their brownstone in the northern reaches of the Upper West Side. Back in the seventies, Betts and Bush used to play pickup basketball on a court near Riverside Drive and 100th Street. These days, they don't play basketball; they jog in Riverside Park instead—with two Texas Rangers following on bicycles and two more in an armored car. "We have a house in Santa Fe, New Mexico, and they've come out there too," Betts adds. "I'm like, 'George, let me take you to an art gallery.' He goes, 'You want to walk around town with six guys in raincoats?' "

Bush talks to Betts frequently. "I just talk to him about his state of mind, his mental health, his family, and his kids," says Betts. Whatever differences exist between them, Betts considers them subordinate to the importance of helping Bush get elected. "Maybe I'm uncomfortable with George's position on abortion, but on balance, I'm comfortable with George," he says. "I don't think he's going to make changing the law on abortion a priority. Also, when you look at how dangerous and complicated a world this is now, there are other factors besides abortion which I think should govern how you vote. I mean, you've got China and Taiwan toying with each other, and you've got the North Koreans shooting a rocket over Japan, and you've got the Soviet Union falling apart. Good lord, who wants this job?"

Throughout Bush's adult life, Betts has been his mentor, his business partner, and his best friend. At Yale, when Bush's father was preoccupied with the pressures of his political career, Roland's father stepped into the breach. "My father died in 1986," remembers Betts. "Right after he died, we all went out to Docks, the seafood restaurant. It was me, George, Lois, and our two girls. George told a story about how after he graduated from Yale, he wrote my father a letter, thanking him for being his father-in-absentia. Nobody's closer to their father than George, but his father was down in Texas. Busy. And he just started bawling. Of course, then I'm bawling, and my wife is bawling, and soon all five of us are bawling."

Bush's friends are drawn to him because of that kind of raw openness, but for a long time they presumed it would make him a terrible candidate. He seemed to have no control over his mouth. "I think Ann Richards taught him to hold his tongue," says Betts. "We used to say, 'George, she's going to bait you—she's going to trick you into saying something rash. We know you too well.' He was like, 'Don't worry about it, Betts. Don't worry about it.' "

Bush is a rich man because of his association with Betts. In 1983, Betts asked Bush to sit on the board of Silver Screen Management, his movie company, and later they got into the sports business together. "Everybody on my board had a film background or a financial background, but after a year or two, the person they turned to was George," says Betts. "Not that George had mastered the film business—he hadn't at all. And I'm not going to tell you that he prepared for the meetings. He just listened to everything and then took the commonsense path, which was generally the best path." In 1988, Bush called to say that the Texas Rangers baseball team was for sale. Betts instantly appreciated why, at $86 million, the team was an attractive purchase: It looked like a great turnaround possibility. With other investors, they bought the team, and Bush became general partner. "George did all the outside relationships for the team, because that fit his personality," says Betts. "He wasn't the guy who wrote the financial spreadsheets, but he was the person interacting with the rest of the world."

Bush deliberately plays the laid-back Texan, creating the impression that his political career has happened almost by accident, but he talked to Betts about his political aspirations before they invested in the Rangers together. "My willingness to put a lot of money into the Rangers is based on the fact that you're there," Betts told him. "If you're going to run for office anytime soon, then I don't want to do this." Eventually Betts convinced his friend to delay his entry into politics until after they transformed the Rangers into a profitable team. "You do something that's yours, you get out from under your father's shadow," urged Betts. "When we build a new stadium, you're going to be in the newspapers every single day, getting positive coverage for creating new jobs. As opposed to being just President Bush's son." Nine years later, Betts, Bush, and the other partners sold the team to Tom Hicks for a sweet $250 million. Bush's initial investment of $606,000 ballooned into $15 million. In Texas, where wheeling and dealing is considered high art, Bush's image underwent a similar magnification. He'd been considered a lightweight; now he was taken seriously, at least in business circles. Still, when Bush first told Betts that he was thinking of running against Ann Richards, Betts decided his friend was nuts.

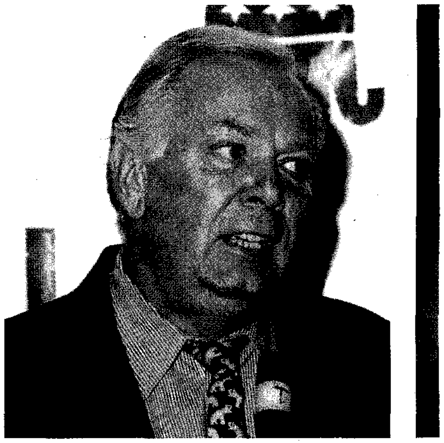
"She's really popular, George," Betts told him. "You don't have a chance."

"Uh, I'm going to win," Bush replied.

Bush explained that when he was not at a Rangers game, he had been making speeches. He had spoken at the Chamber of Commerce, the Rotary Club, the local high school. He'd always talked about baseball. "But really he was doing favors for other Republican politicians throughout the state," says Betts. "He was quietly building these allegiances, where everybody was in his debt, and then later he could call it in. If you go back and look at how quickly the Republican Party embraced him as their candidate"—and here Roland Betts snaps his fingers loudly—"it was like that."

Now the same drama is being played out all over again except on a national scale. To win New York, of course, Bush would have to persuade Democrats to embrace him as well. Roland Betts fervently believes that Bush can manage this. He feels that his friend has a side that will tickle the liberal heart. When you listen to him, Bush starts to sound almost Clintonesque.

Bush league: Left to right, Republican state chairman Bill Powers, fund-raiser Robert Wood Johnson IV, and Staten Island's Guy Molinari.

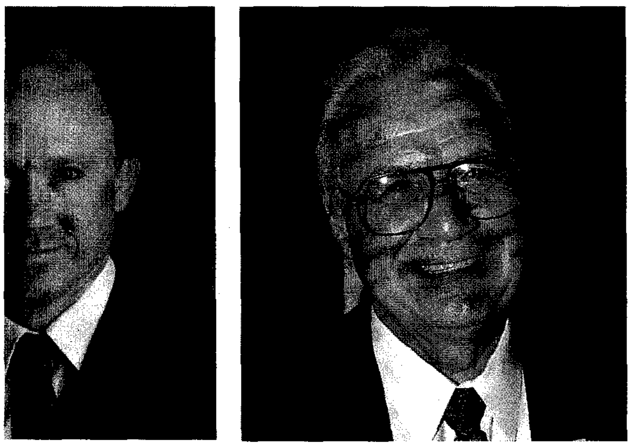


Roland Betts keeps a photograph that he cut out of the New York *Times* taped to his wall. "Did you see this picture?" he asks me toward the end of our interview. "This picture was on the front page of the *Times.*" It's a grainy color shot of Bush in his shirtsleeves. His mouth is puckered up, and he's kissing a little girl in a pink dress. A little black girl. "This picture, to me, is a shocking picture," says Betts. "Imagine this picture on the front page of the *Times* 30, 40 years ago. I mean, it would have been heretical. I called George the day this ran. I said, 'George, did you see the picture on the front page of the *Times* today?' He said, 'I knew that's why you were calling.' " As Betts stares at the picture, it's clear that in it he sees an improbable and unfamiliar incarnation of conservatism, a new kind of Republican—a politician even he could believe in.

NOT THAT FAR FROM Chelsea Piers, across the harbor on Staten Island, Guy Molinari is still very much the old-style Republican, but he's just as committed to Bush as Roland Betts. Bush made his first contacts in the Republican stronghold of Staten Island long before the current

Photographs: from left, courtesy of the New York Republican State Committee; courtesy of the Johnson Company; Mitchell Levy/Globe Photos.

election cycle began, long before he ever ran for governor. Back in 1988, when Molinari was serving as the state chairman of Vice-President Bush's bid to become president, he arranged for nine elected officials to announce they were endorsing the elder Bush. Afterward, George W. took Molinari over to the White House mess for lunch. It tickled Molinari's Staten Island ego, that small favor. "He said, 'Jeez, this really means a lot to me, and it means a lot to my dad,' " remembers the borough president. "Somebody else just would have thanked you and been on his way." Later, Molinari had a little trouble with Jonathan Bush, the vice-president's brother. Molinari decided that he'd like to replace the power broker in charge of the Republican organization on Staten Island, and his rival complained to Jonathan. "Guy, I'm very sorry, but you can't do both," Jonathan told him. "You can't run my brother's campaign and get involved in a local squabble as well."



> I read about how **he did a lot of drinking** when he was younger," says Staten Island pol Guy Molinari. "Well, **so did I.** People can relate to somebody like that. They think, *He's one of us.*"

"Fine," said Molinari. "I guess I'll step down as chairman of the campaign."

George W. called the next day.

"Hey, what's going on up there?" he asked. "Is my uncle giving you a hard time?"

"Not really," Molinari hedged. "He just told me it wouldn't be good for me to be involved in a heated battle within the local organization at the same time that I'm serving as chairman of the campaign."

"Oh, forget about that," said George W. "We want you to be the state chairman. If my uncle gives you a hard time again, you call me up."

Molinari has never forgotten who it was that took care of him. These days, he cannot say enough nice things about George W. Bush.

Molinari's son-in-law, Bill Paxon, joined the Bush team after a visit to Austin last December, and along with his wife, Susan Molinari, he has been working diligently on the candidate's behalf. Two years before his visit, Paxon had led a failed coup against House Speaker Newt Gingrich, and Gingrich sent Paxon's career screeching off track. Paxon may have lost his title, but he didn't lose his Rolodex, and Bush loyalists had been courting Paxon for months. The morning after he flew in, future Bush campaign adviser Joe Allbaugh picked up Paxon at his hotel at 8 A.M. and drove him over to the governor's mansion to meet Bush and his top political guru, Karl Rove. The four talked over a pancake breakfast. "I expected a lot of backslapping, a couple of stories, and then I'd be on my way," says Paxon. "We ended up talking for three hours. I had to get on a later flight."

As far as the mini-scandal concerning Bush's refusal to discuss his early drug use, or nonuse, the Molinari clan thinks the public will forgive its younger representatives certain indiscretions, as long as they occurred in the distant past. (Susan once admitted that she'd smoked pot and got elected to Congress anyway.) "I think he's a very interesting figure," Guy Molinari says of Bush. "I read about how he did a lot of drinking when he was younger. Well, so did I. People can relate to somebody like that. They think, *He's one of us.*"

OSTENSIBLY, BUSH'S ONLY other visit to New York this year, a trip to Cooperstown, is just about baseball. It's the end of July, and he's visiting upstate New York to watch his good friend Nolan Ryan, the legendary pitcher for the Texas Rangers, be inducted into the National Baseball Hall of Fame. Ryan and Bush hold a joint press conference in the auditorium of Cooperstown High School. Ryan steps onto the stage first, dressed in a golf shirt, shorts, and a Rangers baseball cap. He sits down behind a folding table spruced up with green bunting and takes a few questions. Then Bush appears from behind a curtain, wearing a tan summer suit, a pale-blue dress shirt, and a dark-red tie. He opens with a one-liner alluding to those aspirations that we are not here to discuss. "The difference between our dress is the difference between someone who doesn't need work and someone who is looking for work," cracks Bush. He adds, "I'd be glad to answer any sports questions." Bush wears an expression of checked mischievousness—half serious, half wry.

"Governor Bush, Mark Humbert, from the AP," says a reporter. "Both you and Senator Bradley have strong ties to American sports. Do you think that's an advantage for a candidate, and if so, why?"

The vertical dimples in Bush's cheeks slowly deepen as he listens to the question. "Well, I'm not going to talk politics," he replies. "There's ample time to talk politics—I really don't want to ruin the Hall of Fame celebration by commingling politics. So, I'm not going to answer your question."

"T. R. Sullivan, Fort Worth," says another reporter, later on.

"Who?" barks Bush. "You're still on the payroll?"

"Could you have been elected governor of Texas without having been the owner of a baseball team that Nolan Ryan pitched for?" asks Sullivan, in a mock-serious tone.

"Whoo-hoo!" toots Ryan. "Gotcha back there!"

"In deference to the AP man, I'm not going to answer any political questions," replies Bush. "But I'll tell you this: When Ross Perot endorsed Ann Richards, I said, 'Ann Richards can have Ross Perot. I'll take Nolan Ryan.' And I won."

Casually, Bush mentions the good time that he had in Albany visiting with another old Yale buddy, George Pataki. Bush calls his sleepover at the governor's mansion a highlight of the trip. "It's a fabulous building," he says. "According to Governor Pataki, I stayed in the same bedroom that Albert Einstein once slept in." Since the start of the year, Pataki has been sending curious smoke signals about the scope of his ambition. He's made uncalled-for trips to places like New Hampshire, and he's delivered sonorous speeches about foreign affairs. This enigmatic behavior has failed to ignite a grassroots movement to boost him into higher office, but it has paralyzed most serious New York donors, who have decided they'd better wait until Pataki's intentions become clear before backing anybody else. Of Bush's storied $37 million, a mere $1.5 million flowed from New York—far less than might be expected. Texas provided seven times that amount, and California almost three times as much, in a year when the Dow is at record heights. Things began to resolve themselves in May, after Pataki orchestrated his endorsement of Bush at the Sheraton Hotel. Bush's image was beamed in by satellite and projected onto giant movie screens. ("Hi, Al D'Amato!" was his opening line.) After that, money started to trickle in. Not a lot, though. Pataki made certain of *that:* He decided the only big-deal fund-raiser in his home state would be the one that he would throw, not something the Bush people put together. And that fund-raiser wouldn't happen until . . . let's see . . . October. Bill Powers figures that is nice timing, as it will pump up the army of committeemen who start collecting signatures in November. "Getting on the ballot can be difficult if you don't have the organization," Powers says obliquely. Other Republican candidates, he points out, may have "the right to run, but the party's got the right to *choose.*"

But Pataki's feud with aspiring senator Rudy Giuliani was still a fly in the ointment. Three days after Bush's sleepover in Albany, the lieutenant governor of Texas, Rick Perry, held a breakfast fund-raiser there, along with Mary Donohue, the lieutenant governor of New York. The politicians talked about all the amazing parallels between New York and Texas, such as the odd fact that Pataki and Bush both defeated popular liberal governors at exactly the same time. Afterward, though, according to the Albany *Times Union,* Perry said that he didn't think Pataki had any special advantage in the vice-presidential sweepstakes. Loyalty, he said, was what the Texas governor prized above all else. Eleven days later, Pataki called a press conference, adopted a statesmanlike tone, and said that Giuliani had done an "outstanding" job as mayor. "To win, we have to get behind one strong candidate," he announced. "I believe that Rudy Giuliani has earned the right to be that candidate."

Now everything fell into place. The word went out—to Guy Molinari on Staten Island, to Howard DeMartini in Suffolk County, to Joseph Mondello in Nassau County, to Bob Davis in Erie County, to all the D'Amato loyalists around the state. The Bush wingding had to be *big.* So big, even the Bush people would feel a tingle of awe.

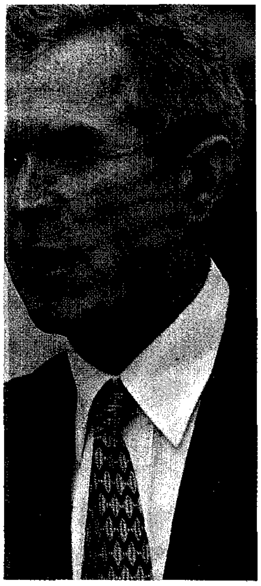
TWO DAYS AFTER THE Fourth of July, Robert Wood Johnson IV was counting crates of Chardonnay. He looked in on his chef, who was making a bunch of hors d'oeuvre with jalapeño peppers in the recipe. Then Johnson moved most of the furniture in his apartment upstairs, leaving the downstairs part almost barren. He didn't leave any sofas: This crowd was going to have to stand. The largest number of people that Johnson had ever squeezed into his apartment before was 200, but tonight he was expecting 350. Johnson, a Manhattan investor and heir to the Johnson & Johnson pharmaceutical fortune, was throwing the inaugural fund-raiser for Bush in New York City—a little teaser before the super-event. Down in the lobby, such a mob gathered that half of the guests had to be shuttled up in the service elevator. In search of something different, in search of something to believe in, in search of someone who might unite them all, 350 people who don't normally gather in the same place smushed into the apartment. Most factions of the Jewish community showed up. Democrats arrived. Nelson Rockefeller (grandson of the governor who defines moderate Republicanism) shook hands with Jeb Bush (the most conservative of the Bush boys). Both Giuliani's people and Pataki's people were there. Pataki himself wriggled through the crowd. Giuliani—well, Giuliani wasn't there. "I invited Giuliani out of respect because it's his town, but I think he had other engagements," says Johnson. "And that was when the rift was still going on." Johnson went through all the Chardonnay, all the jalapeño finger food, and still the guests didn't leave. Later, when he tallied the evening's haul, he was elated. "It was the hottest day of the year!" he crows now. "People were miserable. We didn't even have the candidate. And we still raised about $700,000, which is absolutely staggering. I'm sure it's the largest amount ever raised in an apartment."

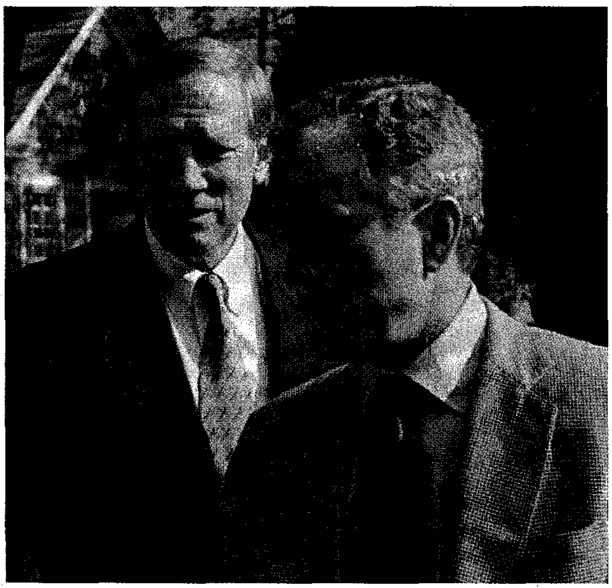
> "I think we will make New York a battleground," **says Al D'Amato.** "Democrats take New York for granted. If we can make them have to work—**that's important.**"

Probably the first New Yorker who ever made the pilgrimage down to Austin was Woody Johnson. He keeps an office on the fifteenth floor of the International Building at Rockefeller Center. He is trim, lean, and energetic. When we meet, he wears a medium-blue suit with barely discernible chalk stripes, a pale-blue dress shirt, silk tie, and wire-rimmed glasses. Over the past fifteen years, Johnson has become one of the largest donors to GOP causes—in some elections, he has given as much as $100,000—and he's Bush's main money man in New York. Johnson explains that he first visited Austin in 1994, shortly after Bush won office. "I was looking around for potential leaders that I could look at years down the road," says Johnson, who had served on President Bush's Export Council (a group that promoted the North American Free Trade Agreement). "Even back then, Bush's name, Bush's reputation pretty much put him on the table. I mean, it was a crowded table at that point, but I knew

Photographs: clockwise from top left, Jack Plunkett/AP Photo; David Jennings/AP Photo; Joe Traver/Liaison Agency.

what kind of family he came from.” Johnson stayed overnight, talking late into the night with Bush. They discussed welfare, crime, illegitimacy, and the role of the family. Then Bush dragged Johnson over to the Capitol for a midnight tour. “We went through all the governors and all the battles,” recalls Johnson. “We talked about Sam Houston.” After that, Johnson was intrigued, and he visited often. During Bush’s re-election, he accompanied the governor on a campaign trip to the Panhandle. “I think he’s extremely smart,” says Johnson. “The thing I like about him is that he’s willing to throw the assumptions off the table and try to address the problem in a fundamentally different way.”





All aboard: Clockwise from top left, Bush with Mayor Giuliani at the governor's mansion in Austin; Bush with Governor Pataki in Cooperstown; Bill Paxon with his wife, Susan Molinari.

Johnson knows how diverse Bush’s support will have to be if he’s going to carry New York. “He’s going to have to do well—as well as he did in Texas,” he concedes. “In Texas, he took 30 percent of the Democrats.” Given this situation, it’s interesting to note that Woody Johnson and Roland Betts do not typically back the same candidate. Betts has also been raising money for Bush—from liberal Democrats. A lot of them are Bradley or Gore supporters, but when Betts asks them for $1,000, they write a check. According to federal campaign filings, some of the New Yorkers who’ve donated to Bush include former book publisher and founder of Human Rights Watch Robert L. Bernstein, along with his son, Tom Bernstein (who also happens to be Betts’s business partner), attorney Peter Bronstein, supermarket king Nicholas J. D’Agostino Jr., socialite Georgette Mosbacher (who’s supposed to be John McCain’s main fundraiser in New York), Time Warner president Richard Parsons, philanthropist Carroll Petrie, magazine publisher Judy Price and cable executive Peter Price, former American Express honcho James D. Robinson III, designer Arnold Scaasi, educator Benno C. Schmidt Jr., and financier Saul P. Steinberg.

Johnson says he and Betts are on the same side now because George W. Bush is a compassionate conservative. “I think Roland believes that,” says Johnson. “I know I believe it.” But what exactly is a compassionate conservative? Consider the differences between the expectations that Johnson and Betts hold of a possible Bush administration. “I think education is key to our competitiveness in the world,” says Johnson. “I’d like him to balance the budget, and to make government more efficient and more effective. And to trust the American people. I mean, do you trust government, or do you trust the people? I believe, as a Republican, Bush would trust the people.” Over on the West Side, Betts says, “What I would like to know is that from a personal standpoint, his demeanor and his behavior and the way he carries himself would be, like, perfect. Which I have no doubt would be true. And from a leadership standpoint, I would hope that he would keep the United States moving in the same direction. As the most powerful person on the face of the earth, that he would work for peaceful co-existence between nations, which is getting more and more difficult. But most importantly, I would like him really to work at making sure that nobody in this country gets left behind. Because I think that is the right thing to do, and because I think that would distinguish him from the traditional Republican.”

The differences between Johnson and Betts are emblematic of the kind of broad support that Bush hopes to attract in the liberal Northeast. If he succeeds in convincing people that he is indeed some new kind of Republican, then he’ll force the Democratic nominee to fight for this crucial state. “At the very least, I think we will make New York a battleground,” says Al D’Amato. “The Democrats sometimes take New York for granted. Clinton carried it huge in ’92 and ’96, and he didn’t even spend that much money here. If we can make them have to work—that’s important.”

In retrospect, the fund-raiser at the Sheraton on October 5 will probably be seen as a turning point: If it’s big enough, and multifaceted enough, it could be a harbinger of how effective the Republican effort is going to be. For Roland Betts, however, the event will be a different kind of milestone. Betts sits behind his oak desk on Pier 62 looking out over the Hudson, where a tugboat slowly chugs by. He’s labored hard to make the fund-raiser a success, but it also marks a new stage in his friendship with the candidate. When Bush comes to town next month, he won’t be staying at Betts’s Upper West Side home. For years, Bush has been slowly slipping into “the bubble,” and Betts knows that if his efforts to help his friend into higher office prove successful, the transition will soon become final. It will be impossible for Bush to move around town freely the way he once did, and they probably won’t be having dinner at Docks again anytime soon. It’s a bittersweet prospect for a friend of 30 years. Bush may take New York, but in effect he’ll lose it at the same time. “If he’s elected,” says Betts, “he’ll never in his life be able to really enjoy a city again.” ▬

BEST BETS

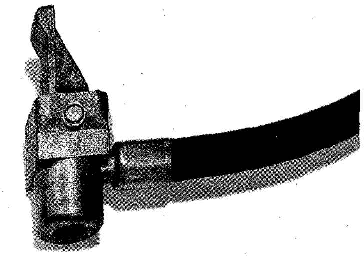
The best of all possible things to buy, see, and do in the best of all possible cities

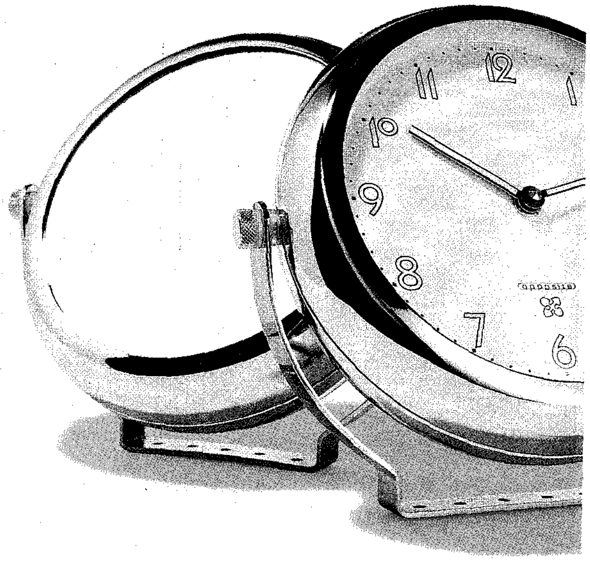
BY CORKY POLLAN

Allowing for Inflation

AirMan just may be the most sophisticated air pump around, yet it can inflate balloons as well as car tires. This cordless gizmo has a pressure control that's easy to set and a pressure gauge that allows for automatic continuous pumping. It can inflate a soccer ball in a minute, a rubber boat in less than fourteen. The kit comes with adapters, an A/C charger, and a rechargeable battery pack ($59.99).

FELDMANS IV/*1190 Madison Avenue, at 87th Street/212-289-2026*





Bond Seat

Multi-talented Marco Ferreri is an architect and an art, graphics, and industrial designer who has put his sundry skills to work by devising a method for "upholstering" wood. Using a hot-pressing technique, he combines layers of fabric and soft-polyurethane foam, which he then bonds to a sheet of beech veneer. The result is a seat that has give, like fabric. Ferreri calls it the Less chair, as in "Less is more " ($298).

MOSS/*146 Greene Street/212-226-2190*

My People
Stuff Directory

Data Base

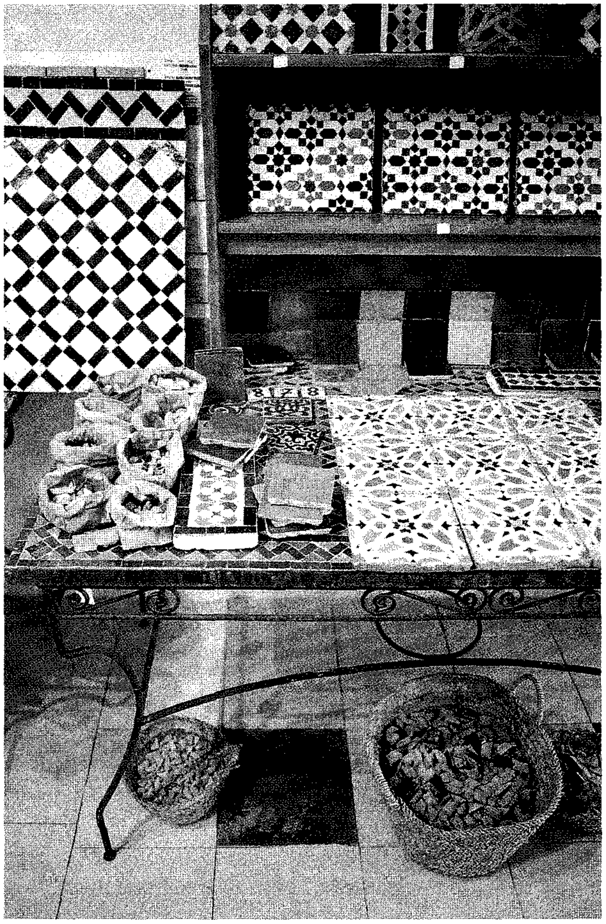
Now that the need for instant communication has hit critical mass, today's teens require more than just a friend's phone number. E-mail address, fax, cell-phone, and pager numbers are a must. My People: Stuff Directory—a supercool address book—has a place for recording all of the above as well as zodiac sign, birthday, favorite music, and, yes, old-fashioned street address. Kids hand out the blank cards to friends, who fill them in and attach their photo—perhaps to help them recall what Mai, Jack, or Emma actually look like ($15).

KIDS DOWN THE BLOCK/*490 Amsterdam Avenue, near 84th Street/212-496-1546*

Clock Watcher

Opposite, an Italian design company, dubbed its new quartz clock Tempo Scaduto ("Time Out"), a take on the *tempus fugit* adage. It's a playful design, modeled after a bicycle's rearview mirror (which explains the mirrored back). The clock is chromed steel and tempered glass and has a stand, so it can hang on a wall or sit on a table ($115).

TUSCAN SQUARE/*16 West 51st Street/212-977-7777*



House of Tile

For those who just haven't quite managed to get over to Morocco this summer—the season's hottest destination—Mosaic House brings a hint of the souks to Manhattan. Mohammed Benslimane's family has been making mosaic tiles and pottery in an atelier in the ancient city of Fez for generations, and in his new shop, Benslimane purveys their wares. There are mosaic dining, coffee, and end tables, along with paper bags stuffed with tiny tiles in myriad colors and shapes and an assortment of wrought-iron frames so customers can design their own. In true souk profusion, henna-dyed-lambskin lamps occupy the floor, traditional Moroccan lanterns hang overhead, hand-painted wooden cabinets from Marrakech and Fez line the walls, and pottery in centuries-old Fezzi designs is everywhere. Everything is made by hand, and all that's lacking is the obligatory mint tea. (Tables, $185 to $2,000, depending on size and complexity of design; lighting, $110 to $1,600; cabinets, $87 to $1,500; pottery, $10 to $350.)

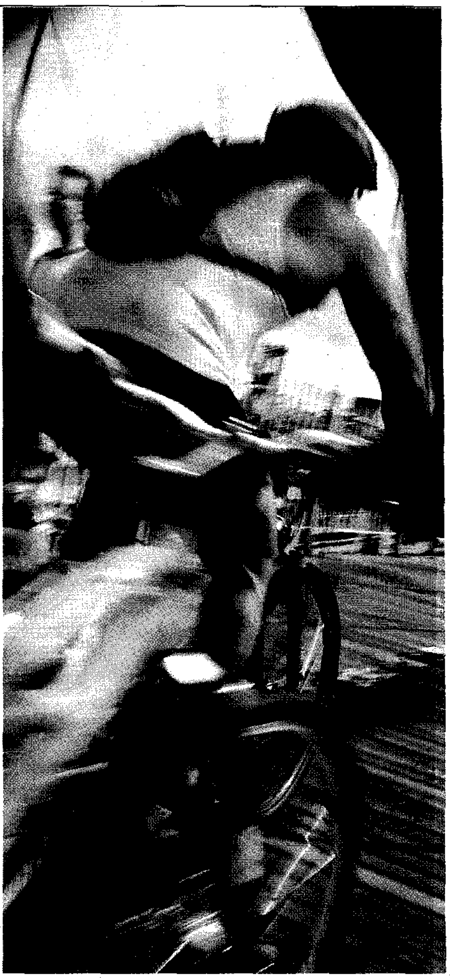
MOSAIC HOUSE/*62 West 22nd Street/212-414-2525*

Send shopping questions to Corky Pollan, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999.

Photographs: clockwise from bottom left, Tommy Naess; Michael Kraus (3); Kenneth Chen.

SMARTCITY

Vicious Cycles



Is your box blocked? Your grid locked? Step out of that cab and hop on a far more nimble (and fun) way to get around town. By Michael Steele

IT DOESN'T SEEM THAT LONG SINCE RIDing your bicycle in the city earned you daredevil status among friends and co-workers. Telling them you liked to pedal your way around town would prompt visions of berserk bike messengers dodging and careening over city streets and sidewalks, always a chain link away from certain death. But now the secret's out (as evidenced by a 40 percent jump in local ridership in the past six years): Cycling in New York is not only a traffic-busting way to get around town, it's also a thrilling, wind-in-your-hair way to experience the city, thanks to dedicated bike lanes, better-designed cycles that take on the city's worst potholes with barely a shudder, and improved locks that keep your wheels yours. Below, some tips to help start your journey on the right foot.

BUY CYCLE

What kind of bike to buy has everything to do with what you intend to use it for. If you're planning to just cruise around doing errands and short commutes, you really don't need the latest independently suspended titanium wonder that comes with GPS navigation and 3.9 percent A.P.R. financing. Instead, go looking for that old-school three-speed beater like the one you had when you were 12. Not only are they cheap (at **Bike Works**, 106 Ridge Street, 212-388-1077, they average about $100) but they score points with the cool crowd for their retro looks, and you needn't be too paranoid about locking one up outside Balducci's. If you're going for the classic look, standard livery is black with fenders and a basket. Venerable British makers like Raleigh or Rudge are among the most sought-after; forged of heavy steel, they tend to last longer than their owners.

While the old-world charm of the three-speed is fine for the dilettante, those who demand more from two wheels should look at the mountain bike and its taller, skinnier cousin, the hybrid (which combines the posture of the mountain bike with some of the speed and agility of an old ten-speed). Their comfortable upright seating position gives you a better view of traffic flow, and wider wheels make potholes less tooth-jarring than on a traditional road bike. However, the standard-issue knobby tires are designed for digging into dirt and mud—on relatively flat surfaces like Sixth Avenue, smooth tires (misleadingly called “slicks”) actually provide better traction, as more of the tire is in contact with the road. Put slicks on your mountain bike, and you'll have the best of both worlds.

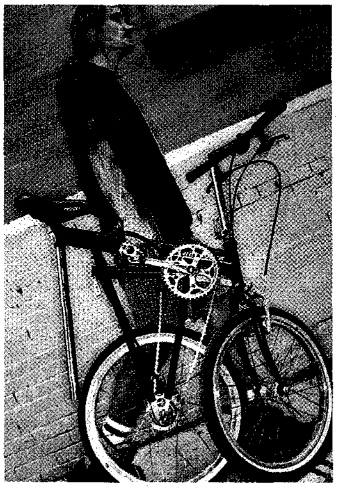
What brand of bike you buy is mostly a matter of personal taste. The difference between an equally priced Trek and a Cannondale is like the difference between Nike and New Balance. “When it comes to mountain and road bikes, there really are no lemons,” says John Kaehny, executive director of cycling

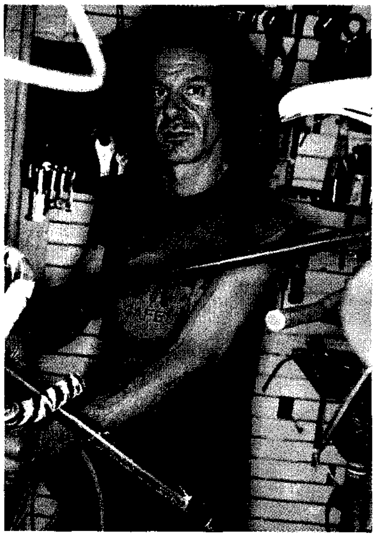
EXPERT TESTIMONY

There's the Beef

Everyone has a favorite place for a hamburger, but how many of us are really qualified to judge? You may eat more burgers than Wimpy, you may be the local king of the grill, but these are temporary pursuits. To truly understand the nature of ground beef, you need to go to someone who spends more time with it each day than you could possibly comprehend (or desire). Stanley Lobel, proprietor of the esteemed butcher shop that carries his name, is not without bias. “My first choice is to take some of my own meat and do it myself,” he says, “but my second choice is The Lobster Club. Theirs has the best texture, and it's properly moist.” Of course, if you're looking to fire up some burgers at home, Stanley has some advice on that too. “The best hamburger meat is hanger steak,” he waxes. “None of the restaurants use it, but when you bite into one you can't believe how good it is.” SAM GROBART

Photographs by Kristine Larsen.





Two-wheel drive: (clockwise from top) The bike-friendly Brooklyn Bridge; the stowable Swift Folder; pedal pusher and mechanic Hal Ruzal; safe and sound (for now) on a city street.

advocates Transportation Alternatives. Bike stores make their money on repairs and gear, so many will offer you a lifetime's worth of free labor, hoping you'll come back and buy scads of Lycra. Because the profit margin on bikes is wafer-thin, haggling will get you nowhere, other than maybe a free rack or a water bottle. **Bicycle Habitat** (244 Lafayette Street; 212-431-3315), **Larry & Jeff's Bikes Plus** (1400 Third Avenue, near 80th Street; 212-794-2929), **Toga Bikes** (110 West End Avenue, at 64th Street; 212-799-9625) , and **Rock & Road** (1304 Eighth Avenue, Park Slope; 718-499-2514) all have excellent reputations, but it's best to develop a relationship with a shop near your home, unless you like schlepping your broken set of wheels across town.

For the urban cyclist, folding bikes may be the perfect solution. Not only will they shuttle you around town; the collapsible frame makes them easy to store when space is limited. "They're definitely the next thing," says Kaehny, "because the parking obstacle in this city is so great." The seven-speed Swift Folder folds into a tidy two-by-two-and-a-half feet that will easily fit into your cubicle at work. Designed for urban commuting and custom-built in Brooklyn, it's available at the **Hub Station** (517 Broome Street; 212-965-9334) for $745.

LOCK AND ROLL

Nothing weighs heavier on a New York cyclist's mind than theft. Dave Glowacz, author of *Urban Bikers' Tricks & Tips*, recommends spending at least 15 percent of the bike's replacement cost on locks. He recommends a Kryptonite New York U-lock and a 9⁄16-inch cable. Bike mechanic and legend Hal Ruzal says that for the moment, the only lock that cannot be cracked is Kryptonite's New York Chain (noticing a pattern in these names?), a square-link chain secured by a disc lock. That is, until thieves start packing oxyacetylene torches.

Most bike theft, however, isn't the result of some industrious felon. As many as half of all bikes stolen are unlocked when nabbed ("I just turned my head for a second . . ."). So even if you're just popping into a deli or reaching with both hands to inspect a rutabaga at the local greenmarket, lock it up. Always secure the wheels and the frame to sturdy street furniture. Don't use signs that are bolted to the sidewalk, any kind of scaffolding, signposts without signs, or small trees (good lock-up spots are parking meters or signs and railings cemented to the ground). If you're looking to avoid high-theft areas, the most popular pinching grounds, says Kaehny, are outside the Angelika Film Center, Film Forum, and the EMS store in NoHo.

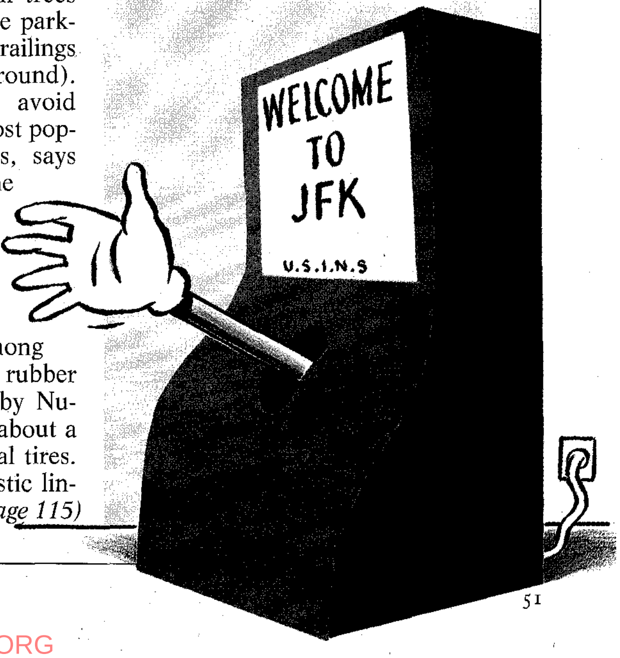
FLAT BROKE

The flat tire ranks second among biker banes. Glowacz uses solid rubber airless tires, like those made by Nu-Tech. They're flat-proof, albeit about a pound heavier than conventional tires. Other options include hard plastic liners made by *(continued on page 115)*

Q: At Kennedy airport last week, I saw a group of arriving international travelers whisked through Passport Control way faster than I was. What do they know that I don't?

A: Your fellow travelers have traded the queue for Q—as in James Bond's gadget man. They're participants in the INSPASS program, a sort of bodily E-ZPass offered by the Immigration and Naturalization Service. Instead of waiting for an officer to look you over, grunt, and stamp your passport, you pop an I.D. card into a slot, then press your palm against a hand-geometry scanner that confirms your identity. "Processing times of 15–20 seconds are typical, and times as low as 11 seconds have been observed," says one mouthwatering Website related to the program. (You still need to carry a passport, by the way.)

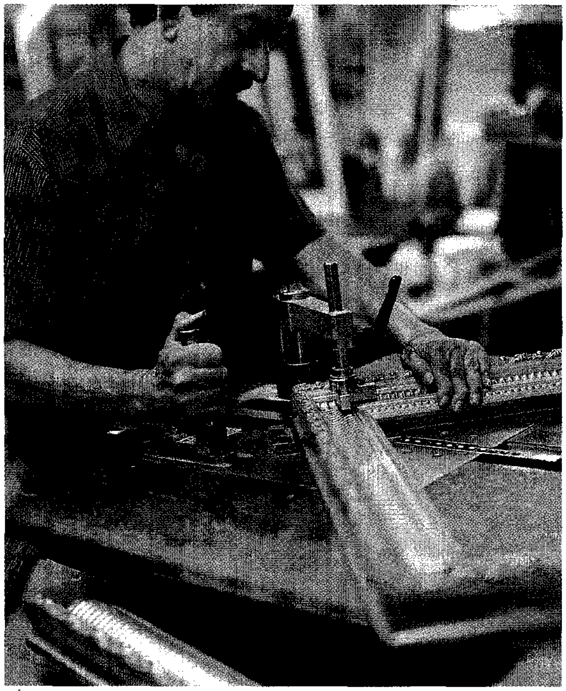
All citizens are eligible, though you need to travel to or from the U.S. on business at least three times a year to qualify. One call to the INS (800-870-3676) gets you the paperwork; ask for form I-823. Then you sit for an interview (at Newark or Kennedy, both of which accept the pass, along with about half a dozen other U.S. airports), where the aforementioned grunting officer arranges for your palm to be scanned and your photo I.D. to be made. You can also download the forms from www.ins.usdoj.gov—if your specially outfitted Aston Martin is in the shop. CHRISTOPHER BONANOS



SHYAMA PATEL

Bevel Heads

Picture-perfect: *Get over that mounting anxiety with these expert corner-cutters whose prices* **won't make you feel framed.**



CUSTOM FRAMING ON THE CHEAP may seem impossible, and a high price is worth paying for conservation-worthy art. But for most everything else, we've found less expensive framers who, like conservators, will use acid-free materials (pricier than regular paper, they inhibit yellowing) and pick appropriate backing (dry mounting for paper stuff, picture corners for photos, archival adhesive for old or rare items).

Several Brooklyn-based factories also frame for regular customers and deliver to Manhattan. The most well-known is Park Slope's 20,000-square-foot **Yale Picture Frame**, a supplier to Sotheby's and the MOMA bookshop. Framing a two-by-three-foot picture with glass, mats, and backing in a stained, lightly carved wood starts at $125. Similarly, **Frame It and Company**'s main business is mounting art reproductions for hospitals and hotels, but they'll also do single pictures in frames made on-site (pictured). Simple wood framing of a two-by-three-foot picture is about $90.

In Manhattan, **14th Street Framing Gallery** will frame a two-by-three-foot item (with glass, acid-free mats, and backing) in oak or maple starting at $150—and if you don't know exactly what you want, the staff here can help you pick. To frame inexpensive finds, Chelsea antiques vendors swear by **Empire Art Gallery**. A two-by-three-foot maple frame (with glass, mat, and backing) is about $90.

Yale Picture Frame & Moulding Corp., 770 Fifth Ave, at 28th St., Brooklyn (718-788-6200); Frame It and Co., 767 Third Ave., near 25th St., Brooklyn (718-788-7404); 14th Street Framing Gallery, 225 W. 14th St. (212-691-8156); Empire Art Gallery, 784 Sixth Ave., near 26th St. (212-685-7211).

Picks of the Week

The Cashmere Company's ultrasoft pashminas aren't sold in shops, but they've landed in several fashion mags' fall issues. All are an amazing deal: Shawls are $149–$179; scarves are $69. *Parsons School of Design, 560 Seventh Ave., at 40th St., second floor; A.E., M.C., V.; Mon.–Tues. 9–6:30; 9/13–9/14.*

Calypso St. Barth's sale offers at least 70 percent off many summer and fall essentials from Petit Bateau, Plenty, Rebecca Taylor, Cashmere Studio, Petro Zillia, Paul & Joe, Dosa, and Malatesta. Prices are from $30 for bikinis to $200 for winter dresses. *150 Lafayette St., third floor (212-274-0449); A.E., M.C., V.; Fri. and Mon. 9–6, Sat.–Sun. 11–7; 9/17–9/20.*

Margo Manhattan is taking 30–60 percent off her chunky, super-stylish silver jewelry. Stud earrings are $25; hefty rings with semiprecious stones (pictured) are $130–$300; a thick link necklace with a huge topaz pendant is $1,200. *100 Thompson St. (212-925-0735); A.E., M.C., V.; Mon.–Sat. 11–7, Sun. noon–6; 9/13–9/27.*

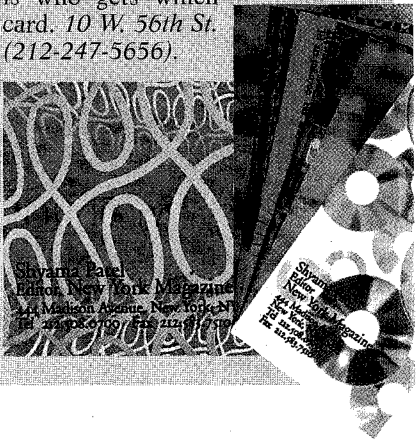
Metropolitan Design Group's accessories are up to 75 percent off at the sample sale, including Colette Malouf hair stuff, Meg Cohen scarves, Shaneen Huxham gloves, Angela Amiri and Ursule Beaugeste handbags, and decorative pillows. *80 W. 40th St., eighth floor (212-944-6110); cash only: Thurs. 8–6:30; 9/16.* ■

DO NOT PHONE: Send suggestions to Shyama Patel, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.

ALWAYS A DEAL

Is *This* Your Card?

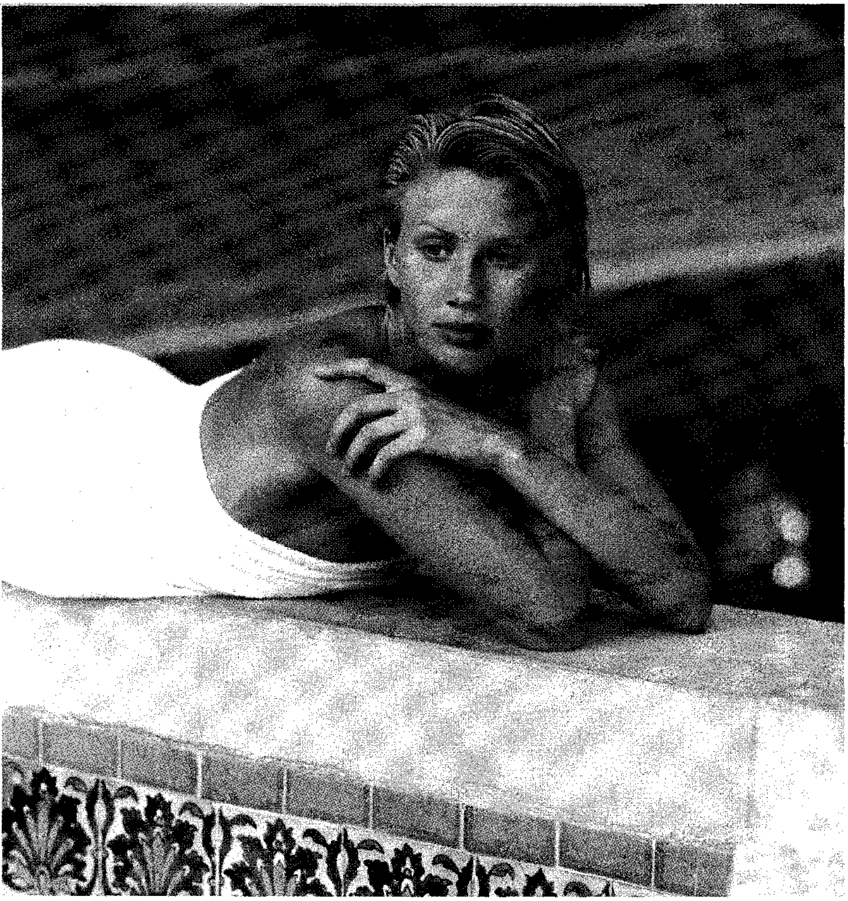
WE ALL KNOW GIVING OUR NUMbers out on scraps of paper or cocktail napkins is cheesy; cheap business cards are even worse. Instead of longing for pricey engraved cards (upwards of $150 a bunch), invest $40 in **Felissimo**'s "ArtVision," a pack of 100 printed cards and a sleek, silver-toned plastic case. Each card bears a different image (from trippy squiggles to fuzzy landscapes) and five lines of text. The only worry is who gets which card. *10 W. 56th St. (212-247-5656).*



spa city

retreats for mind and body

By Lillian Africano



No longer just a diversion for ladies who lunch, spa treatments have become basic tools for maintaining mental and physical well-being in this great but highly stressful metropolis.

Following the law of supply and demand, the city's spas have multiplied and diversified. In almost every neighborhood, you'll find a retreat from the pressures of the day. Some are sleek and hi-tech, offering the latest anti-aging weapons that science can produce; others are quiet havens, where ancient healing practices are rediscovered. Whatever your needs or preferences, you will find a perfect fit among the city's finest. To make your search easier, we offer thumbnail sketches of spas, treatments, and special packages that are exclusive to *New York* readers.

KICKING BUTT

"I've been called the Cellulite Queen," says Anushka with a smile. And indeed the walls of her inviting East Side **Anushka Day Spa** bear the photos of celebrities, socialites, and savvy New Yorkers who have been tightened, toned, and pampered here. A new addition to Anushka's powerful armory of cellulite-busting technologies and products is the unique self-heating Thermal Algo-Marine Body Wrap, which begins with a gentle dry brushing to slough dead skin cells and rev up the body's peripheral circulation. Mineral-charged Thermal Algo-Marine is applied on cellulite-affected areas. Then target zones are wrapped in micron foil, and the heat starts generating. A fizzing, bubbling sensation takes over,

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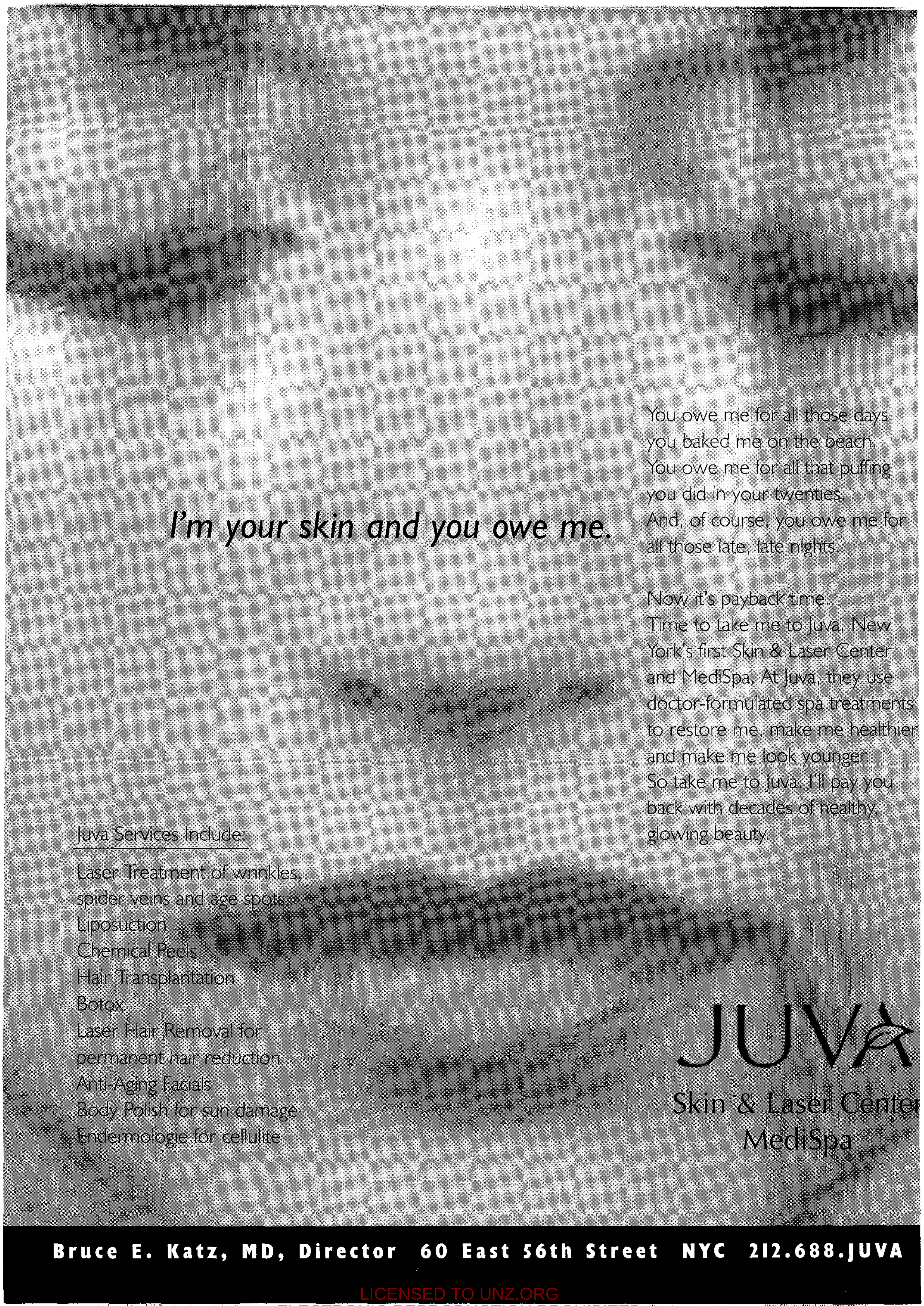

I'm your skin and you owe me.

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you did in your twenties.
And, of course, you owe me for
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spa city

bringing you the latest treatment in cellulite reduction. After the Thermal Wrap is showered off, refreshing Body Balm is applied. "It's a real cellulite buster, which stimulates, tones, and tightens the skin," says Anushka. "A perfect complement to this treatment is the Presso-Jet 2000, which uses a rhythmic compression that focuses on legs, thighs, derriere, and stomach. Presso-Jet provides lymphatic drainage and the effect of reflexology massage that leaves you feeling de-bloated and invigorated, with a smoother, tighter butt. It will keep your legs sexy into the new millennium!"

Anushka Day Spa, 241 E. 60th St, 355-6404. To celebrate 25 years as New York's pre-eminent Day spa, we invite you to treat yourself to 3½ hours of indulgence with a Sapphire Day of Beauty: massage, manicure, pedicure, facial, seaweed soap, and spa lunch for $175 ($216 value). As a bonus, enjoy a complimentary Presso-Jet 2000 cellulite session.

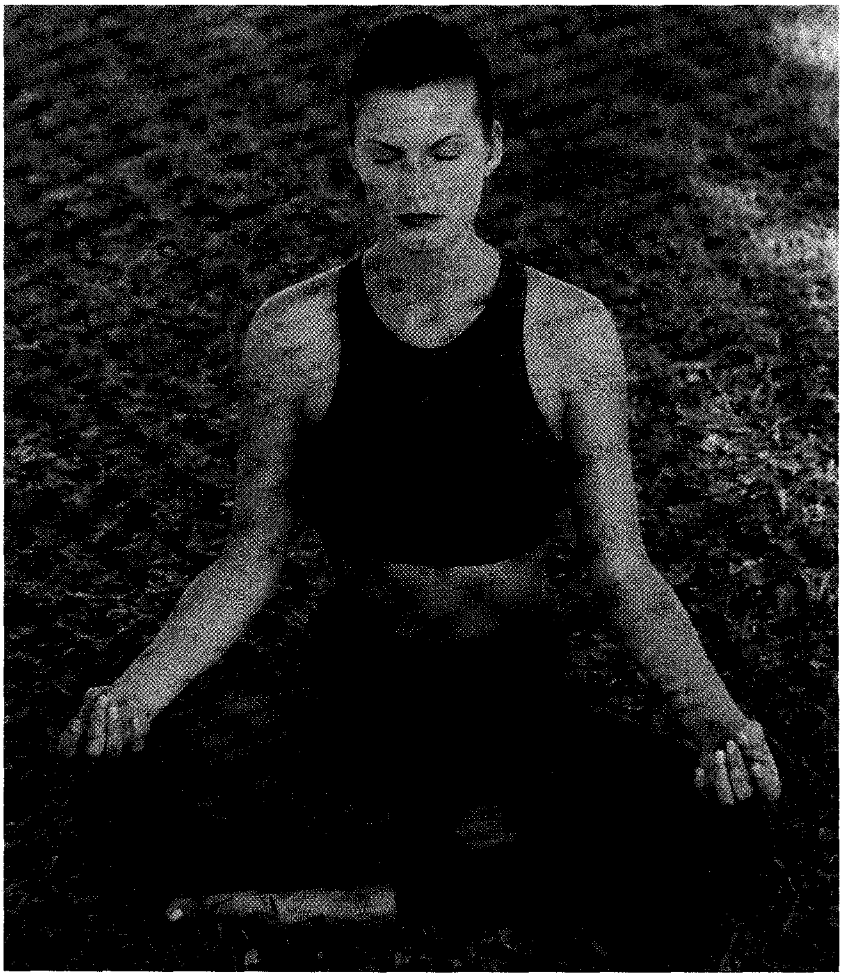
SIMPLY SOHO

"Our mission is to provide an integrated approach to beauty and wellness," expalins Donna Turro of **SoHo Sanctuary**, a tranquil spa located in a landmark SoHo loft. The three-tiered Sanctuary approach, created by women for women, is based on: movement–to exercise the body and mind; massage and bodywork–to restore balance and harmony throughout the body; and spa therapy–to rejuvenate the body and spirit. "We offer group and private yoga classes for the beginner to the advanced student. Yoga increases strength and flexibility, tones the body, and renews energy. It's great for stressed-out bodies!" The signature Sanctuary Massage combines classic techniques of Swedish, deep tissue, and acupressure to ease tension, smooth away stress and encourage the body's natural healing ability. Thai Yoga Therapy, Reflexology, and Shiatsu are also offered. Says Turro: "Our spa therapies, while undeniably pampering, are all therapeutic. The Herbal Salt Body Scrub remineralizes and leaves skin smooth and soft. Our Moor Mud Wrap detoxifies by drawing out impurities, then tightens and tones the skin. Our holistic and deliciously aromatic Dr. Hauschka facial is without equal. The skin is cleansed gently yet thoroughly. A gentle lymphatic massage helps reduce puffiness and sagging associated with the buildup of toxins beneath the skin. The purest products on earth feed, nourish, and strengthen the skin from the inside out. You leave with skin that is literally glowing."

SoHo Sanctuary, 119 Mercer St. (between Prince & Spring streets), 334-5550. Through October 31, try our Sanctuary Sampler: a one-hour Sanctuary massage, a one-hour classic Dr. Hauschka Facial, and a group yoga class, now $170 (reg. $210).

BEAUTY FROM THE DEEP BLUE SEA

For years, Repêchage has been a leader in therapeutic seaweed-based skin care. Now, at the state-of-the-art center, **Repêchage Spa de Beauté** in the posh Galleria, another new treatment has been added to an already impressive array of services. It's the Sea Oxygen Facial Treatment, which pairs oxygen with the Rêpechage seaweed mask. "Oxygen stimulates blood circulation and organ function," explains Lydia Sarfati, President and founder of Repêchage. "It also purifies the skin, makes it more resilient–and aids in cell regeneration." For similar benefits in a body treatment, the spa offers the Vita Cura Oxygen Body Treatment, which combines oxygen with pure liquid sea-



AUTUMN AT LIA'S DAY SPA

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Body Enhancement
Full Body Massage, Seaweed Wrap w/scrub, Reflexology: Reg. $230, NOW $200.

Deep Pore Cleansing Facial: Reg. $70, NOW $60, six for $325.
Glycolic Treatment: Reg. $75, NOW $65, six for $340.
Full Body Massage: (50 min.) Reg. $70, NOW $60, six for $325.
Paraffin Pedicure: Reg. $35, NOW $24, six for $137.

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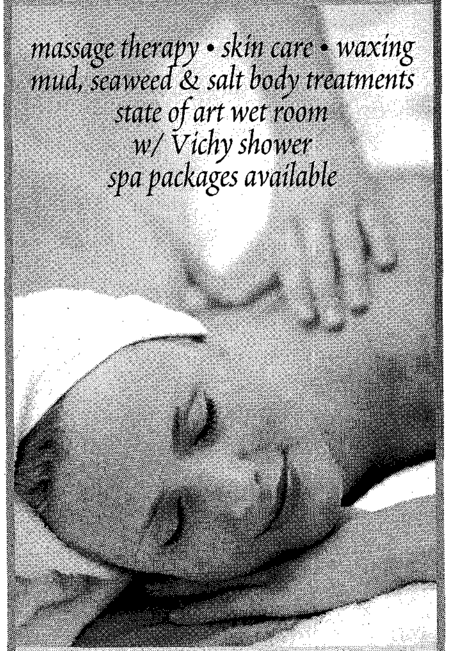

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weed. Other popular treatments here include the Peppermint Sea Twist,® the Repêchage Four Layer Facial,™ the European Acne Treatment, and the Anti-Aging Hand Treatment.

Repêchage Spa de Beauté The Galleria, 115 E. 57th St., ground level, 751-2500. Bring this ad into our beautiful new spa and receive 15% off any service.

BACK TO BASICS

With her medical training and almost 30 years of experience, Faina Shafir of **Faina's European Skin Care Center** (Not affiliated with Faina Bor) is concerned less with hype and more with basic skin care and the prevention of skin problems. "We offer 16 different facials for all types of skin, from young to mature, from normal to oily, to problem," says Shafir. "The foundation for all of these is Faina's European Deep-Pore Cleansing Facial, which includes massage, steam, extraction, exfoliation—and either a hydrating or healing and tightening mask, according to the skin's needs. After the summer, mature skin needs hydrating and rejuvenating, so we apply seaweed and vitamin C, which leaves the skin fresh and glowing." "But," she adds, "good skin care doesn't end in the salon, so I always give recommendations on how to maintain a radiant complexion and how to prevent lines, wrinkles, and blemishes."

Skin care doesn't end in the salon. Ask for tips on how to maintain a radiant complexion. It's up to you to apply sunscreen, moisturizer, and cleanser every day.

In addition to the popular line of facials, Faina's offers a full menu that includes body wraps, an aromatherapy cellulite treatment and body exfoliation, as well as aromatherapy body and scalp massage, reflexology, manicures, and pedicures with a softening hand and foot massage.

Faina's European Skin Care Center, 157 W. 57th St. (between 6th and 7th avenues), Suite 304, 245-6557; 1-800-331-6730. The Special Body Recharge package: European facial with deep-pore cleansing; Hydrating mask; Full body massage (one hr); Manicure and pedicure, and spa lunch (four hours total), now $180 ($225 value). Gift certificates and other spa packages are available.

SKIN SO SMOOTH

When Denise Margulies of **Skin & Body Care, Inc.** introduced New Yorkers to ENDERMOLOGIE,® clients flocked to her boutique East Side spa: models with lean but cellulite-ridden bodies; new moms with stretch marks, and women who just couldn't get rid of those orange peel bumps no matter how much they exercised and dieted. Not one to rest on her laurels, Denise has kicked up her treatments with the second generation of ENDERMOLOGIE® technology, the brand new GX6 machine. "I call it the Millennium Machine," says Denise, who is a licensed Endermologist. "It's the only one in the tri-state area. It's all computerized, very high tech, and much more powerful. I'm getting phenomenal results, not only with cellulite, but also with facial recontouring, stretch marks, and scars. I have one client who came in with serious scar tissue after plastic surgery. I was able to reduce it by 80%" Denise adds: "Nothing exfoliates like ENDERMOLOGIE,® neither loofah ror scrub. It gives a great therapeutic massage, stimulates the production of collagen and elastin–and promotes circulation by 200%. In addition, they now have a natural tanning center, without the rays of the booth or the sun.

Skin & Body Care Inc., 50 E. 78th St., 585-4228; 888-942-7546. Come in for a free consultation and a complimentary 15-minute session with our new Millennium ENDERMOLOGIE™ machine. Through October 31, a 20% discount on any service, including our Chromalift™ Facial, a non-invasive face-lift that tones and softens the skin.

FROM RUSSIA WITH LOVE

"We pamper you with care," says Nina Kaylyakov of **Nina's European Skin Care**. "Our goal is to provide the most beneficial treatments using world-renowned products. The professional staff at both of our locations will cater to your comfort and well-being." At Nina's, you can choose from an impressive assortment of treatments. "Our sophisticated anti-aging treatments include Hydro-Lifting, Collagen 90-II, and the Sea C Spa treatment, all using dermo-corrective technology from G.M. Collin in Paris. We offer many body treatments, including the body-sculpting Parafango. To fight cellulite, we use the ENDERMATHERAPIE™ Vibratory System." Nina specializes in acrylic nails and waxing services. "We do Brazilian bikini wax," she adds. "We use French wax, German honey, and the unique Russian technique of threading. Whatever service you choose, my staff will treat you like there is no one else."

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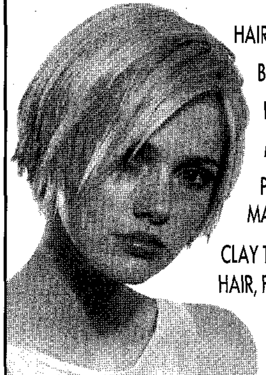

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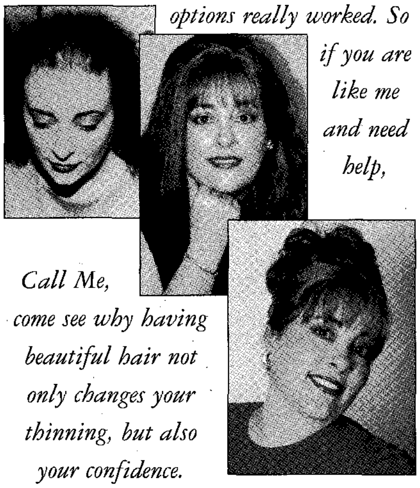

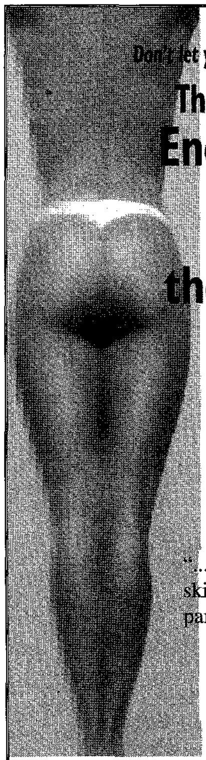

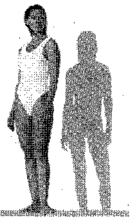

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ABOUT FACE

Even before **Oasis Day Spa** celebrated its first birthday, it had picked up a "Best Day Spa" designation by *New York* Magazine. This spacious and attractive downtown loft, modern in look yet warm and gentle in atmosphere, has been designed for comfort and tranquility, right down to the sound-proofed treatment area. The spa menu features 11 modalities of stress-releasing massages, including Hot Stone Therapy.

A whole new wave of anti-aging facials go beyond the call of duty to reduce lines and wrinkles with the latest medical technology.

There are stimulating body wraps and outstanding facials with a strong emphasis on "The Three R's." "Revive, Rejuvenate, and Regenerate...that's what our anti-aging facials do," say owners Bruce and Marti Schoenberg. "Our Collagen Treatment uses medical grade collagen to prevent and reduce lines and wrinkles. The Sea C Spa Treatment, which combines pure vitamin C with seaweed and organic mud, boosts microcirculation, cellular regeneration, and natural skin defenses. The powerful Hydrolifting Treatment moisturizes and lifts—and leaves the skin glowing. Finally, our Thermo-Plastic Treatment uses heat to boost absorption, oxygenation, and micro circulation. It softens lines and wrinkles while energizing and refining skin texture."

Oasis Day Spa, 108 E. 16th St., 254-7722. Named "Best Day Spa" by New York *Magazine. Through October 31, 10% off all anti-aging facials.*

FIRST AID FOR SUN-DAMAGED SKIN

Energy levels are high at **Lia Schorr Skin Care** due, in no small part, to Lia herself. Teacher, author, and skin care guru to stars, Lia oversees all the treatments at her busy East Side day spa, advising men, women, and teens on how they can look and feel better. "Every woman should have a facial this time of year," she says decisively. "Men, too. Summer is hard on the skin, and this summer has been particularly difficult. With excessive heat and humidity, the skin can't breathe and the pores get clogged. So fall is the perfect time to regenerate and re-awaken the skin, starting with an in-depth cleansing. Then I would recommend either a light peel or perhaps an anti-aging glycolic peel to eliminate fine lines and balance pigmentation. If I use glycolic, I always follow the treatment with a soothing seaweed mask to make sure there is never any redness, just a beautiful glow." Lia adds: "After a summer in the sun, the skin on the back often breaks out. For that condition, I recommend a back facial to deep cleanse and exfoliate."

Lia Schorr Skin Care, 686 Lexington Ave., 4th floor, 486-9670; 1-800-782-7212 Through October 31, Half-day Spa Package with seaweed facial, paraffin manicure, and pedicure, full-body massage, reg. $225, now $170; Body Enhancement with full-body massage, reflexology, body scrub, and seaweed wrap, reg. $220, now $200; Deep-pore Cleansing Facial, reg. $70, now $60 (six for $325).

NO PLACE LIKE HOME

Though the style pages tell us how "hot" and "happening" Brooklyn has become, **The HomeSpa** eschews trendiness and goes instead for a cozy, unpretentious neighborhood feeling, an atmosphere that's...well, like home. Located in a Cobble Hill brownstone, The HomeSpa is decorated with eclectic furnishings and clients' art work. The treatment menu includes facials, massages, body wraps, and salt scrubs. The approach to wellness and beauty is

holistic. Says owner Debra Townes: "We use a lot of essential oils, plant extracts, and seaweed—custom-blended for purity and effectiveness.

Today's approach to beauty and wellness is decidedly more holistic and natural.

We don't use aggressive products like glycolic or Retin-A because they conflict with the body's natural balance. We don't push products, and we don't sell hope in a bottle. We educate clients about good skin and body care so they can be as self-sufficient as possible, using us as guides." The HomeSpa is family-oriented. "Whatever services we offer adults, we also offer for children, except for waxing" states Townes. "Our youngest client is just four. We're not just about looking good; we sit and chat and laugh together. And we're affordable—because we don't want to exclude anyone." The HomeSpa also offers private yoga classes, Reiki, Polarity (energy-aligning treatment), and henna hand and body painting.

The HomeSpa, 300 Court St., (in Cobble Hill), Brooklyn, NY, 718-596-8668. For New York readers, a 20% discount on all spa services. Try our "A Little F&M" Package: an aromatherapy facial and your choice of massage (2 1/2 hours), with discount, $100 (reg. $125).

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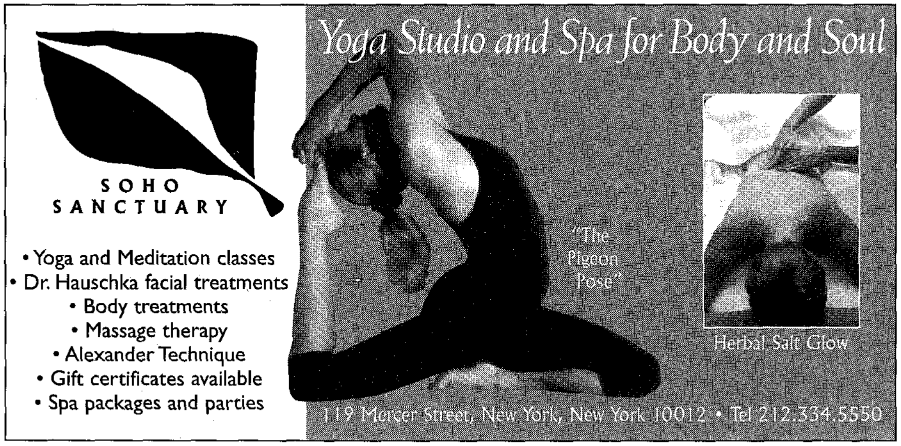

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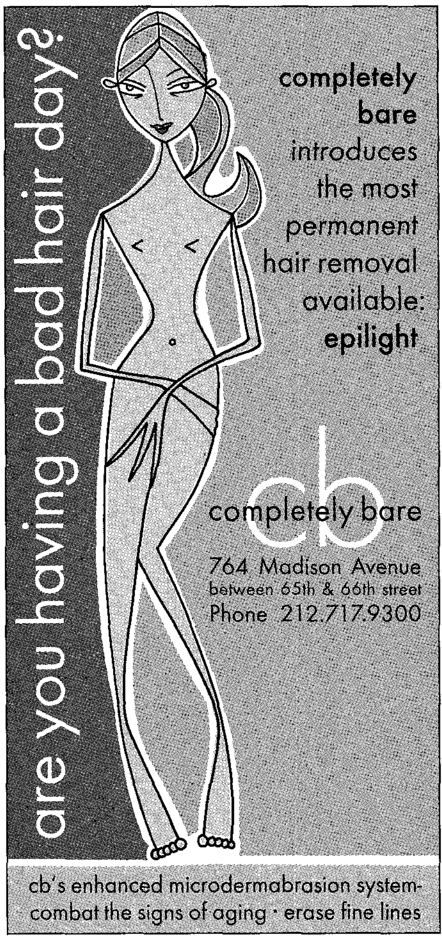
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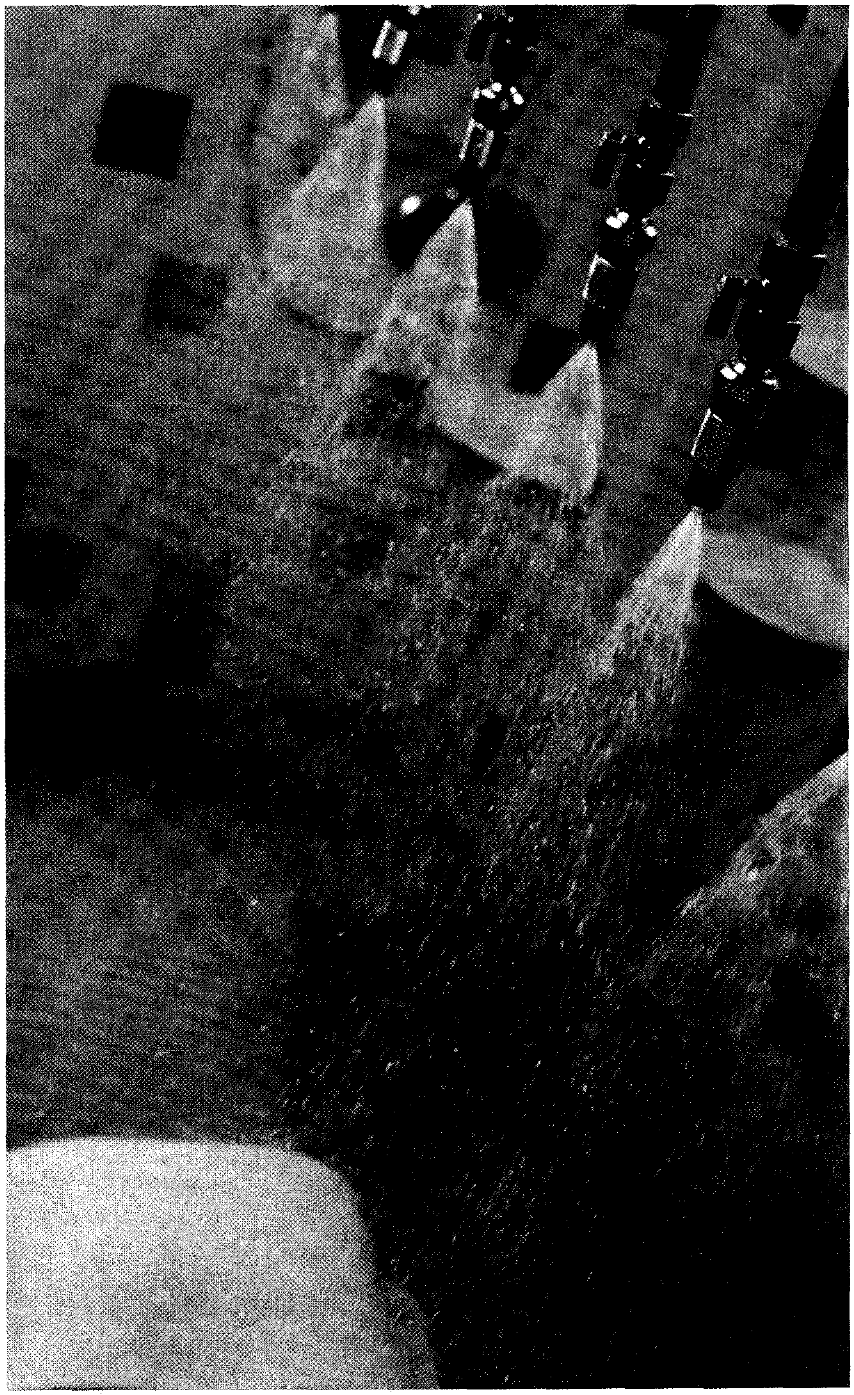
SKIN CARE COMES OF AGE

Centuries ago, people went to spas to be treated for physical ailments. "Now we've gone back to that original concept," says Dr. Bruce Katz, Director of **JUVA Skin & Laser Center MediSpa**. "But we're using medically sound treatments. Ten years ago, we didn't have the technology; now we do." JUVA is a complete dermatology center, a spa of the future that offers advanced skin care, esthetic, and preventive dermatology, cosmetic surgery, and laser treatments. Though conditions such as skin cancer, allergies, eczema, and fungal infections are treated by a distinguished team of doctors, JUVA bears little resemblance to a conventional medical office. Subdued earth tones



and a breezy, airy feeling prevail in this luxurious facility, where virtually every esthetic therapy is available: facials and face-lifts, liposuction and body wraps, scar removal and chemical peels, Botox and collagen injections, massage, and waxing—and a host of anti-aging face and body treatments. The newest and most effective lasers are used to remove wrinkles and sun damage, to treat moles, to treat spider veins—and to perform "laser facials." Dr. Katz adds: "The FDA recently approved the use of the new Diode Laser System for permanent hair reduction. This Laser System is already available at JUVA."

JUVA Skin & Laser Center and MediSpa, Bruce E. Katz, M.D., Director, 60 E. 56th St., 2nd floor, 688-JUVA; www.juvaskin.com. Through October 31, a 20% discount on all spa services. Experience a complimentary 10-minute treatment with our new Diode Hair Removal Laser, the first machine approved by the FDA for permanent hair reduction.

STRESS BUSTERS—BEYOND PAMPERING

Though **StresSolution** offers a full complement of services, including facials and body treatments, the emphasis at this comfortable and private midtown day spa is on therapeutic massage. "That's because we feel that massage is a necessity for the hardworking man or woman," explains Director Dona Pereira. "And though a StresSolution massage feels wonderful, it goes beyond simple pampering because of the exceptional skills and training of our therapists. Our standard massage, which combines classic Swedish technique with Shiatsu, is a highly effective way of combating stress. To alleviate specific conditions—such as chronic pain, migraine, carpal tunnel syndrome, TMJ, tendinitis, and sciatica—our therapists use many of the same techniques as the classic Swedish type, but apply them in a more focused manner. Our therapists also perform a number of specialized techniques. The Sports Massage rids the body of the lactic acid that causes muscular pain. The Pregnancy Massage increases circulation, reduces excess fluid retention, relieves the muscular and joint pain caused by carrying extra weight—and slows the progress of varicose veins."

StresSolution Day Spa, 12 E. 46th St., 7th floor, 682-3694. Visit our Website at www.stressolution.com or call for a brochure. We offer Medical, Sports, and Pregnancy Massage, as well as Reflexology, Shiatsu, and Aromatherapy. Through October 31, book any one-hour massage and choose any facial or body treatment at half-price.

EXECUTIVE PRIVILEGE

Perhaps you've passed the Swissôtel-New York-The Drake on your way to work. Back up, take the stairs to the lower level, and you'll find **Park Avenue Spa & Fitness**, an elegant retreat where every client is treated like a top-level executive. After working out in the uncrowded fitness area—with Cybex® resistance equipment and freeweights, Star Trac® treadmills, a recumbent bike or StairMaster®—relax with fresh fruit and designer water. Enjoy the surroundings: the soothing earth tones, the Roman frescoes, the luxurious lounge outfitted with every amenity, including saunas and steam rooms. Treat yourself to: hydrotherapy in a tub that uses 72 underwater jets, a deep-tissue sports massage, an herbal wrap, or aromatherapy facial. There are, of course, many more treatment options, including the therapeutic Hot Rocks Massage and the Japanese spinal manipulation known as Sotai. A recent addition to the collection of spa products: the world famous Swiss-made skin care line, La Prairie.

Park Avenue Spa & Fitness, (Swissôtel New York-The Drake, lower level), 440 Park Ave. (at 56th St.), 756-3968. Try our energizing and rejuvenating Head To Toe package: Executive Facial, Hydrotherapy, Sports Massage, Reflexology (two hrs.), $185. Release tension with our New York De-Stress Express: Shoulder, back, neck massage, TMJ and scalp treatment, reflexology, mini-facial (one hr.), $95.

Spa Savvy

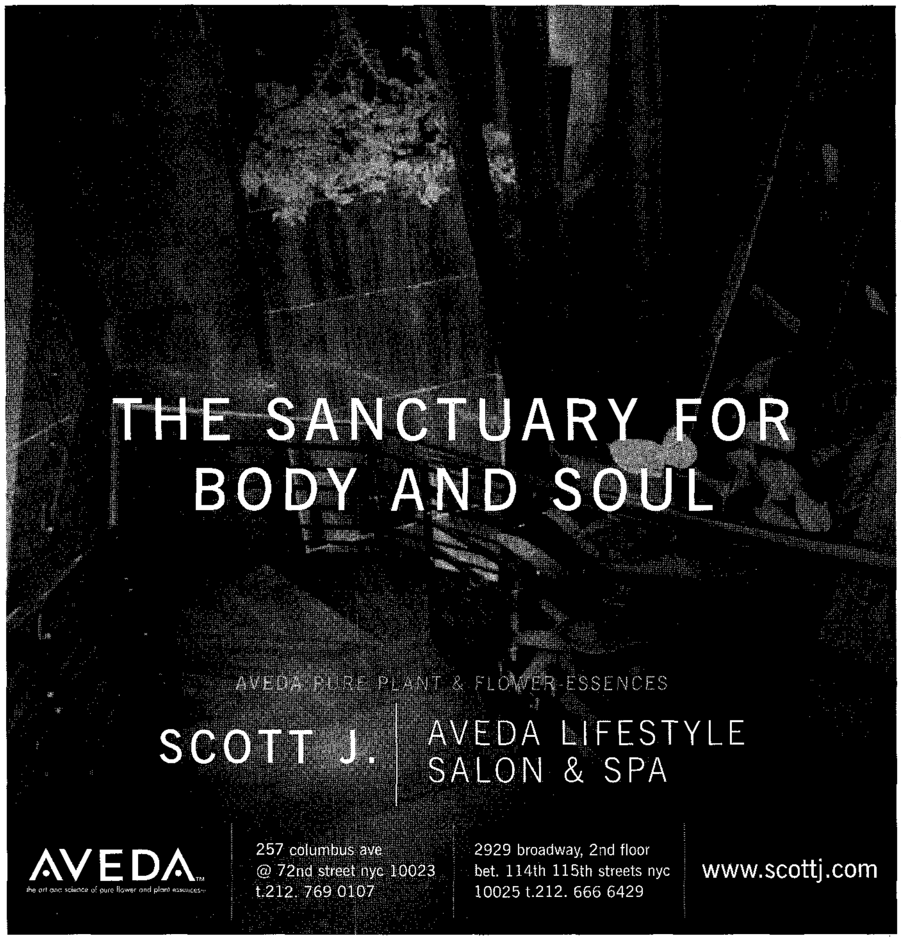
Q. I've been using moisturizer faithfully, but I still seem to be getting wrinkles.
A. Does your moisturizer contain sunscreen? Without it, you're not getting wrinkle protection. Also consider a moisturizer with alpha-hydroxy acids, which refine skin texture. And be sure to exercise and drink plenty of water.

Q. I know that drinking green tea is good for me. But green tea on my skin?
A. There is some evidence that green tea products improve the skin's texture and create an anti-oxidant shield that protects it from UVB damage. Watch for more studies.

Q. I already use vitamin C. Now I've heard that vitamin C ester is better than what I have.
A. Vitamin C ester is lipid soluble, which means it penetrates the skin faster than the L-ascorbic products, delivering higher levels of Vitamin C and prolonging its effectiveness. Reports say it boosts collagen production and is a powerful anti-oxidant.

Q. I've read that alpha lipoic acid is the newest and best thing I can put on my face? Truth or hype?
A. It is true that alpha lipoic acid has been called "the universal antioxidant." Dr. Nicholas Perricone, an associate professor of dermatology at the Yale University School of Medicine (and developer of an alpha lipoic line of skin care), says that it dramatically decreases lines and smoothes the skin. And according to some studies, it tightens pores, reduces puffiness, and brightens complexions.

Q. More vitamins for my skin? I know about A and E and C. Do I need K as well?
A. Researchers have found that vitamin K may lighten up dark circles under the eyes and help in the treatment of spider veins and rosacea. If you have any of those conditions, watch for vitamin K-based skin products.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A short stroll from Bloomie's, yet a world apart, is a peaceful and serene oasis: the **Ulara Relaxation Boutique**. Here you can sip green tea in a porcelain cup, sink into a deep leather chair and contemplate the Japanese-style garden before you experience a chair massage—a stress-relieving therapy that busy Japanese executives have enjoyed for years. Why a chair massage? "Business people don't have much time, but they really need relaxation," says Ulara Asai. "With the chair, you can experience the calming effects of expert massage by licensed therapists without removing your clothes or taking a shower." For the signature Ulara Massage, which combines western and oriental techniques, you lie on your side. Though a session may be as brief as 15 minutes, the therapist works the entire body, so that you feel as if you've had a full massage. Another restorative option: the foot bath in green tea, which refreshes and deodorizes. It may be combined with a foot massage or a head, hands, and feet session.

Ulara Relaxation Boutique, 132 E. 56th St., 829-1188; www.ulara.com. Through October 31, 20% off any service. With discount, our 30-minute signature Ulara Massage is $34 (reg. $42).

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TAKE IT ALL OFF

Cover girls can't afford to be fuzzy where they should be smooth. Their solution: a photo-epilation session at **completely bare**, a discreet, sophisticated spa tucked among Madison Avenue's chic boutiques. Photo-epilation, in case you haven't heard, is light-assisted hair removal which is customized, non-invasive and quick. But the clientele is not only female, so if it's your significant other who has way too much body hair, tell him that the bad boys from the NFL have been de-fuzzed at completely bare. "I won't name names," says owner Cindy Barshop, "but the players are Giants and Carolina Panthers." Another specialty here is *completely bare*'s Tekno face-lift. This is the newest and most advanced technology which utilizes micro-currents that exercise and plump the facial muscles and smoothe the skin. the You walk out the door looking years younger–and in less than an hour. "To correct sun-damaged skin and hyper-pigmentation, we offer Enhanced Micro-Dermabrasion, which polishes the skin with the aid of micro-crystals. These amazing treatments are done without needles, scapels, or collagen.

completely bare, *764 Madison Ave. (between 65th and 66th streets), Suite 3R, 717-9300. To learn exactly how effective our photo-epilation permanent hair removal and Tekno face-lift are, come in for a complimentary consultation and introductory session.*

Dyanna offers many spa services–manicures, pedicures, facials, massage, and body wraps–as well the Silk Light™ electronic massage, which reduces the appearance of cellulite. But the most popular specialty here is hair removal for both men and women. "We have been doing hair removal for more than 15 years, and with every available method," notes owner Mona Winograd. "We're well-known for our body waxing and electrolysis. Beauty editors rave about our speed and thoroughness and the gentleness of our techniques. We also offer the most high-tech technique on the market, the computerized EpiLight™ system, which can remove hair from all parts of the body. It uses a pulsating light to destroy hair follicles. For some people it's 100 percent permanent, for others, about 80%." Whatever method you choose, the staff at Dyanna works hard to giv you the smooth and silky skin you desire.

Dyanna, 40 E. 21st St., 995-2355; 150 E. 39th St., 213-0011. For first-time clients, bring in this ad and get a 10% discount on any service. Our leg and bikini wax is only $35.

WEST SIDE STORY

Lucky West Siders. Whether they need a muscle-relaxing massage, an exfoliating facial, or a fresh new hair color for fall, they will be coddled and cocooned at the **Scott J. AVEDA Lifestyle Salon & Spa**. Amid such sensory treats as a soothing waterfall and a bamboo and live plant atrium, skilled estheticians and body therapists administer the latest and most effective treatments. Says Scott J.: "One of our newest services is the Micro-Dermabrasion Treatment, known throughout Europe as 'The Lunch Break Peel.'" "It's a skin exfoliation done without lasers or chemicals. It treats the face, neck, and body area for fine lines, sun damage, hyperpigmentation, stretch marks, age spots and enlarged pores." "But," Scott adds, "although we use the latest techniques, what makes us special is touching and healing and customizing according to the client's needs." For those who have a significant other, Scott J. has a Couples Room, where two can have a massage and facial, share a steam–and champagne, fresh fruit, and cheese. Scott J. also does customized spa parties, for bridal groups, reunions–or friends who just want a fun alternative to dinner and a show.

Scott J. AVEDA Lifestyle Salon & Spa, 257 Columbus Ave (at 72nd St.), 769-0107; 2929 Broadway, 666-6429; www.scottj.com.

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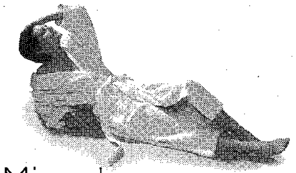

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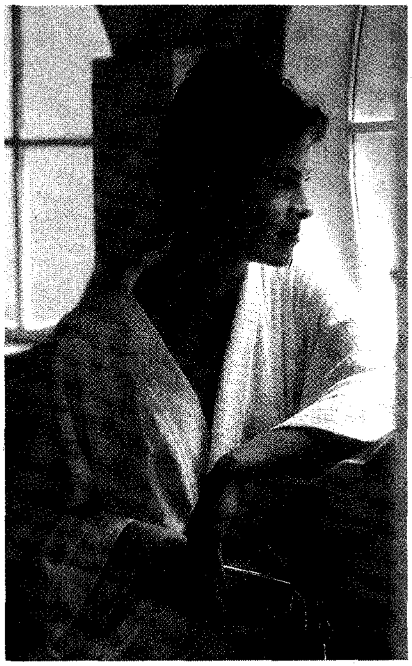
PARIS ON PARK AVE.

As sleek and stylish as any Parisian salon and spa, **Jacques Dessange** on Park Avenue has a menu of hair, skin, and body treatments with international appeal. Currently hot: Color-Clay treatments for face, body, hair, and scalp. "These are inspired by Chinese principles of the five elements," states Betty Lespessailles. "We use five natural, detoxifying masks which are enriched with essential oils. Yellow clay revitalizes complexions that are dull. Green has an astringent function and is used on oily skin. For broken veins or red, patchy skin, the red clay decongests and improves circulation. White remineralizes pale or flaky skin, and gray is used to hydrate and tone. The clay is as beneficial for the body as it is for the face." For hair that's dry or damaged, the clay treatment is administered in combination with essential oils. After the treatments are over, there's a strong temptation to linger at the beautifully displayed array of Jacques Dessange products—everything from skin care and makeup to specialty items for the hair.

Jacques Dessange, 505 Park Ave. (between 59th and 60th streets), 308-1400; www.dessangeny.com. Experience our Full Clay Package, which includes face, body, hair, and scalp care with our exclusive Color-Clay, a blend of natural clay and essential plant oils. With hair styling and manicure, $373. Mini-clay package also available for $299.

ESCAPE TO NY



Why do New Yorkers feel they must leave this great city to be rejuvenated and refreshed? **Millefleurs Day Spa** offers an escape like no other spa. Upon entering you're greeted by exotic aromas and attendants ready to pamper and indulge you. The menu is both intelligent and delicious; the treatments are globally researched to bring you relaxation, detoxification, and sheer joy. Says Millefleurs owner Gina Michael: "We can wrap you in 111 herbs while you enjoy the benefits of reflexology, as well as exquisite and effective flower and plant-based facials for any skin problem. Whether you fancy an early morning or midnight visit, you'll have a smorgasbord of massage techniques and experienced therapists to lead you from your state of exhaustion into exuberance. Our herbal wraps will not just leave your skin smooth and silky, they'll detoxify your body, assist with weight loss and cellulite control—and leave you with a lightness of being. And our acupuncture treatment is an effective way of handling a variety of maladies, from chronic fatigue and persistent headache to PMS, stress, or back pain. Consider us for your next big event, from a bridal shower to corporate function accommodating up to 200 people, complete with exotic Moroccan cuisine and musicians. An experience you and your guests will never forget!"

Millefleurs Day Spa, 130 Franklin St., 966-3656. Mention this article and get our Half- Day Spa Package, with your choice of any body wrap, massage, and facial, for $155 (reg. $195) and a free surprise gift. Bring a friend and receive a manicure. For any event of over 50 people, receive a free herbal body with mini-facial. For the first 100 callers, a free Tarot consultation.

RX FOR BEAUTY

Combine the discipline of medicine and the esthetics of the spa—and you have **The Beauty Enhancement Center**, which occupies an entire floor of a smart town house just off Fifth Avenue. Operating under the supervision of Dr. Fredrick A. Valauri, a Board Certified plastic surgeon, the Center offers high quality treatments that are often more potent than those available at conventional skin and body care centers. Explains Dr. Valauri: "Many of our treatments are multi-modality. For example, we have a very effective cellulite treatment that uses both mechanical and manual massage combined with lymphatic drainage and heat wraps. We sometimes see results in as little as two sessions. In our facials, we combine galvanic treatments with aromatherapy for deeper penetration and enhanced effectiveness. In both our facials and back facials, we use a high frequency wand that zaps blemishes with ozone. And we do LASER hair removal with the Alexandrite LASER, which, according to extensive research, is the best technology available today." Though treatments are performed by estheticians and trained technicians, there is medical supervision and the opportunity to have your skin evaluated by a physician. "We do a skin analysis each time," says Dr. Valauri. "The skin is different at varying times of the month and the year—so we need to adjust the products and modalities. What you'll find here is the best and most comprehensive care we can give with a scientific, medical basis."

The Beauty Enhancement Center, Fredrick A. Valauri, M.D., Director, 3 E. 76th St., 439-6664. We invite you to try a complimentary spot test to learn about our safe and effective LASER hair removal. Reduce your cellulite with our effective, non-surgical body contouring treatment. Gift certificates and packages available.

EAST MEETS WEST

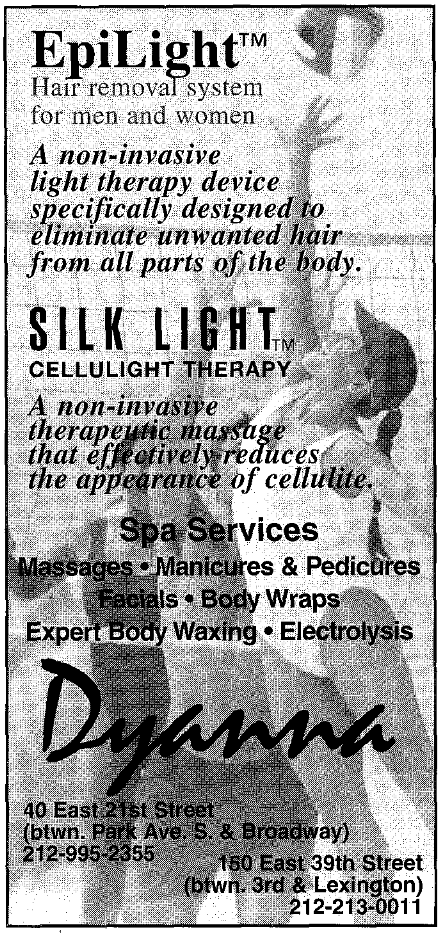
At the **SoHo Wellness Center**, the approach to wellness is multi-cultural and multi-sensory. "We use aromatherapy in all our services," says Dr. Rona Allen Mossman. "Our treatments are holistic, combining chiropractic work with massage and trigger point therapy. We do colonic irrigation, hydrotherapy, detoxifying body wraps, as well as de-stressing seaweed wraps, and facials. We have classes in yoga, meditation, and Tai Chi." Dr. Mossman also does nutritional counseling and weight reduction programs. For group get-togethers or special occasions like bridal showers and birthdays, the Center can put together party packages that are a modern take on traditional Indian pre-wedding rituals. There's henna painting (like Madonna's), beautifying skin treatments, music and dancing, lunch or dinner, and tea. The food is, of course, healthy and wholesome, as well as delicious.

The worlds of dermatology, cosmetic surgery, and spa treatments have combined to bring you complete skin and body care.

SoHo Wellness Center, 177 Prince St., Suite 4B, 473-1068. Our Lunch Break De-Stress Program: yoga, meditation, hands-on body work and lunch, introductory price $49.95; Anti-Aging Package: Lifestyle and nutrition evaluation and counseling with Dr. Mossman, including Biological Terrain Assessment; two colonics, two half-hour massages; two body wraps, two facial treatments, two yoga classes, one individual movement evaluation with recommendation for exercise, $499 ($1200 value); get 20% discount on all services.

SEXY HAIR, DOWN TO THERE

For women, the problem of thinning hair, once discussed in whispers or not at all, is coming out of the closet. Perhaps it's because hair loss among women is becoming increasingly common. Or maybe it's because hair enhancement specialists have developed increasingly sophisticated and refined techniques. Today, expert hair replacement is virtually undetectable, allowing clients the freedom to style as they wish.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"Women come to us for a number of reasons," says Angelo Pisacreta of the **International Hair Salon**. "Perhaps their hair has been overprocessed, so it breaks or falls out. The hair might be thinning, either because of medication or because it's genetic. Maybe they've cut their hair short–and want long hair again. Or perhaps they simply don't have enough hair for the styles they'd like to wear. We solve those problems. We use a variety of techniques, including hair extensions, to add length and volume. We also operate as a traditional beauty salon; we style, color, and highlight the hair." For clients who have lost hair during chemotherapy, custom wigs can be created. Hair care products are also available–including Redken and AVEDA–as well as products for thinning hair. This attractive midtown salon has private rooms, a friendly staff, and a warm, welcoming atmosphere. It is, Angelo points out, a family business: his father Carmine is the founder and President.

International Hair Salon, 560 Fifth Ave. (corner 46th St.) 869-1147; 2701 Summer St., Stamford, CT, 203-325-0144; 2132 Central Park Ave., Yonkers, NY, 914-793-0300. If you have thinning hair, damaged hair, or not enough hair for the styles you want to wear, come in for a free consultation.

"Have the ultimate head of hair you've always dreamed of," exclaims James Costa, inventor of **DonCosa Images The Microdot™ Processes.** "DonCosa Imagesss offers nine options so you can have thicker, longer hair within two to four hours. In our private application rooms, we use human hair, embellished one strand at a time, to your own existing hair. Our approach is non-invasive and it allows your scalp to breathe. Whether you want fuller, longer hair for a special occasion or you have an area of concern, the Microdot™ Processes is the answer."

DonCosa Images the Microdot™ Processes, 133 E. 58th St. (between Park and Lexington avenues), Suite 901; 475 Grand Ave., Englewood, NJ, 1-800-IMAGES-3 (1-800-462-4373), toll free; www. doncosa. com. Visit one of our two locations for a free personalized consultation. Let us show you how you can look years younger and have the hair you've always dreamed of.

"If you're one of the more than 20 million women in this country with thinning hair, I know how you feel," says Elline Surianello, President/client of the **LeMetric Hair Center for Women**. "After I began to lose my hair, I traveled down a long road of disappointment and frustration. Like other women with hair loss, I felt ashamed and de-feminized by my appearance. I developed LeMetric to help myself–and now I feel blessed at being able to help other women regain their confidence and self-esteem. The LeMetric System offers a hair replacement solution that's safe, undetectable, and affordable. It's non-invasive, and it looks and handles like real hair–because it is real hair. To my clients, I say 'yes you can look as beautiful as you really are.'"

LeMetric Hair Center for Women, 124 E. 40th St., Suite 601, 986-5620; 1-800-217-9052; www.lemetric.com. We specialize in helping women who have thinning hair or hair loss. All hair systems–either permanent or temporary–are custom designed to the client's specific needs.

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MOVIES **PETER RAINER**

No Bed of Roses

'American Beauty' shows that Hollywood boomers are the only ones still angry that life is not like an Ozzie-and-Harriet sitcom.

Kevin Spacey spiritualizes his emptiness with Mena Suvari.

LESTER BURNHAM (KEVIN SPACEY) IN **American Beauty** is a big zero with a boring desk job whose highlight of the day is masturbating in the shower. Then he goes through a life change and is supposedly reborn. I say "supposedly" because the new Lester, apart from being more buff and gruff and wide-eyed, isn't a big improvement on the old Lester—he's zero and a half. This is not, however, how we are meant to respond to him: *American Beauty* is a movie in which not only Lester but practically all the other characters are designed to confound our preconceptions and unfold their secret selves. In most cases, though, this two-step agenda comes across as simply one kind of shallowness giving way to another.

The tag line to the film's title is "Look closer," and we're pressed by Sam Mendes, the celebrated theater director (*Cabaret, The Blue Room*) making his movie-directing debut, and his screenwriter Alan Ball, a TV-comedy writer who was co-executive producer of *Cybill,* to look closer at the archetypes of Anytown Americana. Lester's real-estate-agent wife, Carolyn (Annette Bening), for example, with her pasted-on smiles and cast-iron coif, has the veneer of a perfect suburban wifey-wife, but she holds Lester in deep contempt. So does their teenage daughter, Jane (Thora Birch), who undergoes a transformation of her own when she falls for Ricky (Wes Bentley), the mental-case video-voyeur classmate next door, who, of course, turns out to be not so much nuts as "mad"—the way romantic poets are mad. He sees beauty where you would least expect to find it, and that's what *American Beauty* wants to do, too.

But why should we trust this simplistic film's notions of the ineffable? Mendes has been quoted in the New York *Times* as saying that *American Beauty* "sounds like some dreadful sitcom on speed," adding that "it's not [that] at all. It's so filled with loneliness and beneath the surface it's very funny." The sitcom connection is apt, though—and, by now, overfamiliar. *The Truman Show* and *Pleasantville* have already raked over much of this turf, and some of us didn't buy it then either. These movies express outrage that the Ozzie-and-Harriet lives we never really believed in anyway are false. Maybe some sort of Hollywood-boomer midlife crisis explains why we're now getting all these films in a row. Moviemakers who feel betrayed by the cheery sitcoms of their adolescence can now take it out on all the rest of us and, as a bonus, get points for profundity too.

There's something else afoot in *American Beauty.* Lester is not only the anti–Ozzie Nelson, he's also a counterculture washout who smoked dope and partied in the sixties and now has nothing to show for it. Why should we care about him? What ideals did he leave behind? We're never really told. The filmmakers apparently don't feel the need to fill out Lester's character; it's as if he were fated to become a drone by the country's straitjacket culture. Carolyn is also a casualty of the culture. She says that "my job is selling an image, and part of my job is living that image," but real life keeps getting in the way. When she can't sell a house, she goes into a screaming fit, bawling and slapping herself and smearing her makeup. She's in awe of the local real-estate king (Peter Gallagher), who has florid, soap-opera good looks and seduces her with his success talk. Their roll in the hay emboldens her, giving credence to the enlightened notion that all she needed was to get laid.

Unlike Lester or Jane, Carolyn is never really brought into the realm of our sympathy; she's a façade selling façades. When Lester, swigging a beer, tries to get amorous with her and calls upon their fun-loving past, she warms a bit and then pushes him away, fearing the beer will spill onto her expensive couch. We're supposed to understand, of course, that what Carolyn really fears is closeness, but she's too villainized in our eyes for that to sink in. Although

Photograph by Lorey Sebastian/DreamWorks.

both actors pull out the stops—Spacey alternates fey snideness with moist wistfulness while Bening does a contortionist's number on her smile muscles—there is hardly anything in either of their performances to indicate even a faded blush of marital longing.

The filmmakers want us to know that we can't choose what will liberate us; we have to be prepared for transcendence to come from the unlikeliest sources—like, for example, from the weirdo Ricky, whose video of a white plastic bag swirling around in the wind he describes to a rapt Jane as "the most beautiful thing I've ever filmed." Because of the prominence Mendes gives this clip, we're supposed to agree. Ricky, who deals dope to fund his video habit, is the son of a brutally repressive Marine ex-colonel (Chris Cooper)—is there any other kind?—and a catatonic mother (the wonderful Allison Janney, underused), and so, in the best sentimental juvenile-delinquent tradition, his troubles are bought off, justified. Ricky the new-style hippie is balanced out by the rejuvenated, superannuated hippie Lester, who buys the kid's weed, drops out of the rat race, and finds his own measure of transcendence in the person of a stuck-up cheerleader pal of Jane's, Angela (Mena Suvari), whom he repeatedly fantasizes festooned in rose petals. In these moments he gets a lulling look of complete repose; he looks postcoital without ever having had the coitus.

It's difficult for us to know how to take Lester's rebirth: His yearning for his daughter's friend has incestuous overtones that are never developed; and in a movie about the tyranny of façades, it doesn't help Lester's credibility that, long before he gets to really know her, he's enamored by Angela's all-American, blonde-haired, blue-eyed cheerleader looks. Because this middle-aged guy is so dimensionless, his supposed entrancement comes across more like plain old chickie lust. Angela looks like every Hollywood movie producer's second wife.

American Beauty plugs into a widespread boomer paranoia that, like Rip Van Winkle Lester here, we've wasted away our past twenty years in a kind of coma and now it's too late to change. What gives the movie its air of seriousness is the attempt to spiritualize this emptiness; Mendes really loves his floating plastic bags and rose petals. The film is like a sportier, homegrown version of all those Antonioni-ish movies about the depleted upper-middle classes zombified by regret. It flatters its audience by turning burnout and midlife itch into tragic states, but a zero in torment is still a zero. ■

Peter Rainer's 1998–99 reviews are available at **newyorkmag.com**.

Love Needs No Pedigree

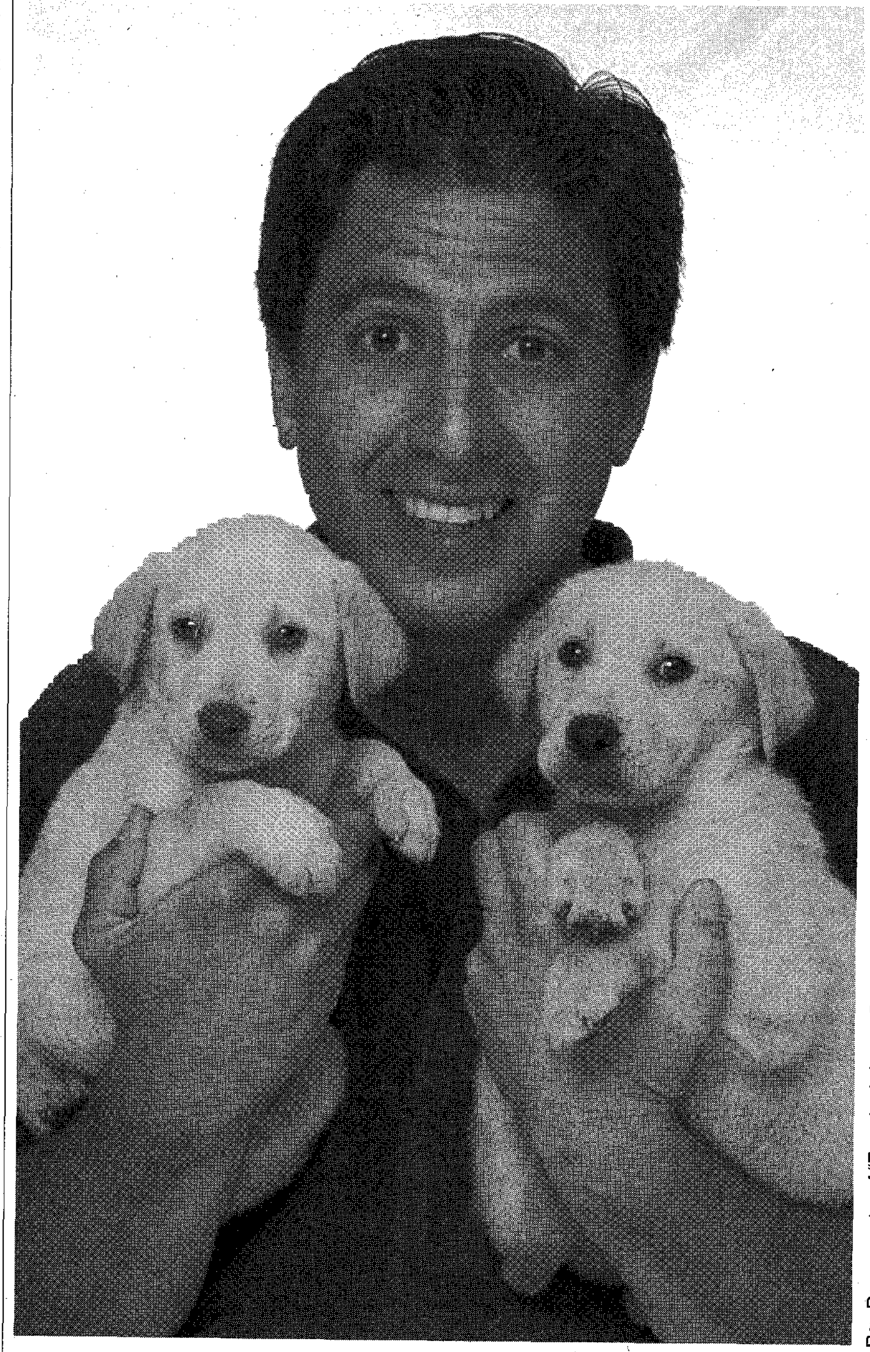

Photo by Mary Bloom

Ray Romano, star of "Everybody Loves Raymond", with two League orphans. Photographed at Ringa Royal Hotel.

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TELEVISION JOHN LEONARD

That Giant Buzzing Sound

The TV P.R. machine is in overdrive pitching the fall season. And some of the new shows ('Action'; 'Judging Amy') actually live up to the hype.

IN ONE OF HER ESSAYS ON THE BALKAN REPUBLIC OF movieland, Joan Didion speaks of Hollywood as an early-closing company town of compulsive punters, in which the consuming activity isn't money, politics, or sex, but gambling. The action is everything. Maybe, of course, after Joan's gone home to her blue-eyed willies and bloody butter on a crust of dread, the rest of them hump till dawn like glue-sniffing rabbits. But she says not, and all most of us know about Hollywood is what we read in the gossip columns, in Tina Brown's mirror shades, and in such forlorn novels as Scott Fitzgerald or Robert Stone leave behind after their talent's been wasted. The rest is buzz—Gwyneth Paltrow in a black leather bikini, with high heels and a whip!—like static cling.

Action (Thursdays, starting September 16, 9 to 10 P.M.; subsequently 9:30 to 10 P.M.; Fox), the most-buzzed-about new series of the fall television season, purports to journey to the center of the sleaze, where a Xanax-popping producer (Jay Mohr)—when he isn't cruising around in a limo chauffeured by Buddy Hackett, or worrying about the size of Milton Berle's penis, or considering O. J. Simpson for a remake of *Raisin in the Sun*—seems about to turn over creative control of his studio to a former child star turned coke addict turned hooker (Illeana Douglas). The producer's name is Peter, the hooker's name is Wendy, Keanu Reeves shows up in the pilot for a Tinkerbell cameo, and there are jokes about Jews, gays, and "hum jobs," not to mention more lewd language than a Tarantino two-step, mostly bleeped.

The Hollywood Heimlich maneuver: Jay Mohr chokes maître d' John Vargas in Fox's *Action*.

Photograph by Larry Watson/Fox.

All this is fretted and frazzled like a music video. Since Mohr (*Jerry Maguire*) is at his frantic best, an excess of narcissistic isometrics, and Douglas is a slinky wonder whose Bambi eyes have seen every corruption of the natural world, and executive producers Chris Thompson (*The Larry Sanders Show*) and Joel Silver (*Lethal Weapon* and *The Matrix*) presumably know what they're talking about, *Action* combines an amphetamine rush with the voyeuristic pleasures of the inside joke. (Can that really be Barry Diller they're satirizing, instead of J. M. Barrie?) On the other hand, this sitcom itself is a gamble. How often will we want to visit after the bleeps wear off? Not the least of the virtues of *The Player,* in which Robert Altman and Tim Robbins covered much of the same ground, was that we wouldn't have to think about Hollywood for another seven years, until Albert Brooks, Sharon Stone, and *The Muse.*

OF THE OTHER BUZZED NEW SHOWS SCHEDULED TO DEBUT this week, **Law & Order: Special Victims Unit** (Mondays, 9 to 10 P.M.; NBC) wasn't available for preview, which leaves **Family Law** (Mondays; 10 to 11 P.M.; CBS) and **Judging Amy** (Tuesdays; 10 to 11 P.M.; CBS) as the only ones I care about. Although *Entertainment Weekly* has already badmouthed *Family Law* as "estrogen-heavy," passive-aggressive, and "the opposite of misogyny," I liked Kathleen Quinlan as the marital lawyer whose husband leaves their bed and their practice, taking most of their clients with him, while she is left to pick up such pieces as a custody case involving the ashes of a murdered Lhasa apso, with such sisters in arms as Dixie Carter ("I hate men and play dirty") and Julie Warner, plus Christopher McDonald as the kind of attorney who actually advertises on cable. The first thing Quinlan does is put plants in all the urinals, to be watered by flushing. The next is to plot revenge. But then I've liked everything out of the toy shop of executive producer Paul Haggis, from the short-lived *Due South* to his even more abbreviated *EZ Streets.*

As for *Judging Amy,* well, Amy Brenneman not only stars but is one of her own executive producers, and in this series about a single mother who leaves a New York law practice to become a family-court judge in Hartford, Connecticut, she's apparently paying tribute to her own real-life mother, who did something similar. In Hartford, "Amy Gray" must move back in with mom Tyne Daly, a retired social worker with more opinions than the Internet, as well as her fail-

(continued on page 72)

HAL RUBENSTEIN

The Boîte Pack

Way west, Fressen spiffs up the moonscape of a neighborhood with an idiosyncratic menu and a well-lit crowd of hip young things.

IT WAS A KNOCKOUT OF A NIGHT IN JUNE. Not yet summer, but close enough that women were finally able to reveal freshly sun-kissed shoulders in freshly bought sleeveless cashmere boat necks. Even strolling down the Sweeney Todd–friendly streets of the meatpacking district toward Fressen, the first restaurant rom juice bar *jefe* Ronnie Teitelbaum, didn't alter the fact that life felt like it was about to be soothed by a season full of lilting breezes who knew, but that's what it felt like in June).

However, inside **Fressen** you could have braised a pot roast on Maguy Le Coze's forehead and served it alongside spinach steamed solely by the fierce gaze of Amy Sacco. Ms. Le Coze owns Le Bernardin—and normally her eyes and spirit gleam with a radiance to rival sunrise over Sacré Coeur. Her restaurant is to food what Jerusalem is to Western religion. Her friend, Ms. Sacco, owns Lot 61, a smashingly seductive latter-day El Morocco, where the staff is so engaging and the stuff they set down so appealing that this child of the sixties can almost forgive the woman for creating a nightspot mainly to nurture the mating habits of 26-year-olds. These two restaurateurs could teach more about their craft over a bottle of St. Julien than could be earned in a semester of courses at the French Culinary Institute. Since neither leaves her home base very often, expectations run high when they head out together. But after dining at Fressen, their mood had sunk lower than Orrin Hatch's presidential aspirations.

It didn't start out this way. Forty-five minutes earlier, the pair were lounging on a sofa near the bar, raving about their surroundings, which—once you get past the coyly nameless shower-glass-door façade—is an unerring example of modern swank; a sepia-toned Mondrian painting in 3-D, three rooms that are spacious, spare, and sleeker than an Audi TT. Every surface is hard and urban, every detail as dramatic as a third-act soliloquy. Yet the combined effect of Fressen's beautifully integrated elements is unexpectedly restful and more comfortable than cruising in a stretch limousine. In fact, once you note that almost anyone sitting in a booth or against a wall is framed like a lusciously high-contrast George Hurrell photograph of Gary Cooper or Hedy Lamarr, you may want to buy all the lighting fixtures. Fressen goes one better than just being hip: It actually makes *you* look hip.

So, who could blame the young and the stressed less for showing up here faster than Patricia Duff can change lawyers? Unfortunately, expecting a restaurant—especially one assembled by owners inexperienced with operating one of this scale—to match its quality to its popularity within a few weeks is as foolish as handing a Lamborghini over to a student driver.

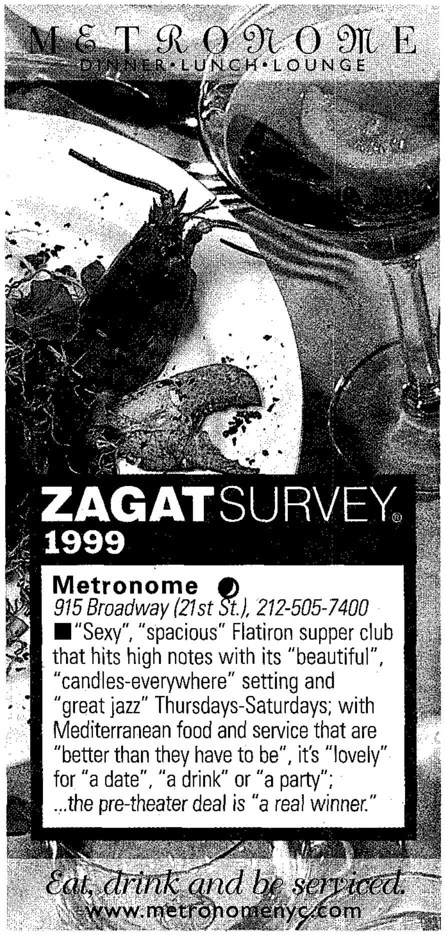
Swank for the memories: From left, pan-roasted diver scallops; the 3-D Mondrian dining experience.

Sure enough, Fressen's clutch kept slipping. On this night, the kitchen was out of two thirds of the menu, waiters kept dropping out of sight, and then the air conditioner went out of commission. Some dishes clicked. Others just clattered. And the kitchen sent them out with the rhythm of a marathon dancer into her fourth day. As both women tore into gristly steaks using sheer will more than the sharpness of their cutlery, Le Coze admitted she should have known better. "It was too soon. I mean, does this plate look right? Does that one?" No. But the women *did* look fabulous. "You let me know when they are ready," she said.

Okay, ladies. You can come back now. The staff is more alert and better cued, far more eager to be helpful emissaries than newfound chums. More important, the house has opted not to get away with merely a post-two-Cosmopolitans menu that might do 147 or Torch proud. (We once had a salad at the latter that tempted us to check amazon.com to see if Lawnboy had put out a cookbook.) Instead, chef Lynn McNeely has pulled an "Odeon," taking the heat and not getting out of the kitchen this summer until his food could stand up to the originality of its setting.

The kitchen's preference for organic produce (noted on the menu) is encouraging. But more important is the

Photographs by Kenneth Chen.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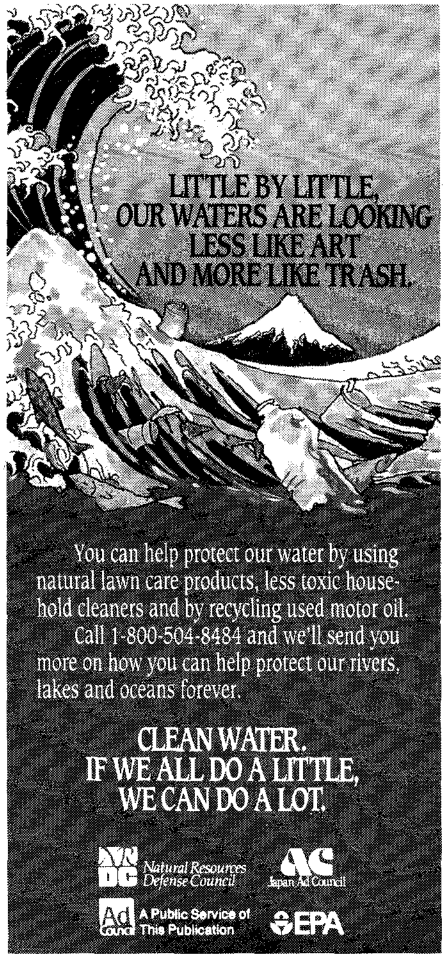
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restraint with which those special ingredients are used. I don't want to take up a battle station in other critics' ongoing chicken-liver wars, but Fressen offers a novel variation: brisker, dryer, and sharper than the other contenders, with a brash garlic dressing. Buoyant sea scallops now sparkle thanks to the sass of pea leaves. An elegant escabeche of sardines tames even the tablemates who grimaced at finding the word on the menu. Greens don't get lost amid the scene-stealing flavors of figs and toasted hazelnuts because the spry sherry vinaigrette lets them rise to the challenge. Crackling grilled prawns are wonderfully perfumed by pea vines on a bed of summer greens. Even baby octopus, dark and sweet and braced by lemon-olive oil, can please the most timid diners—provided they look away while forking away.

A brightly grilled branzino needs nothing more than shaved fennel and preserved lemon. Pan-seared tuna is almost a solid match for the tartness of grilled eggplant and black-olive vinaigrette. The snapper grilled with ginger and mint is so much better, tasting fresh and new, almost unnerving, but toasted spaghetti with cockles just lies there limp. Not enough garlic, not enough snap. And a pan-roasted chicken is not nearly as lusty as a crispy Amish one speckled with caper berries, Vidalia onions, and lardons. But duck is happily paired with red cabbage and liver toast; a pot-au-feu is an invigorating way to feature mullet; and as for that steak, after three tries, the pepper-crusted rib-eye finally hit a bull's-eye.

It's a strong room. It's an ambitious menu. So how did the desserts turn out so precious? Ricotta in phyllo shell and port sauce, or champagne float with verbena sorbet. Mmm. Mmm. Mmm. Which to choose? How about neither? Except for a chocolate-graham ice-box cake, which almost audibly begs for a scoop of ice cream on the side with each crunch, the current desserts are too deliberately idiosyncratic to ever be crowd-pleasers.

Yet everything else about Fressen deems it the most sophisticated boîte to unfold in town this summer. Now if they can just find a better air-conditioner repairman, come up with two confections to make a sweet-tooth ache with happiness (after all, sugar can be organic), and maybe wield enough aerosol to eliminate the smell of melted-beef tallow from your J.P. Tod's, they're bound to wind up on the receiving end of Ms. Le Coze's smile. She's ready whenever you are, guys.

Fressen, 421 West 13th Street (212-645-7775). Dinner, 6–midnight, Monday through Saturday. Appetizers, $7–$12; entrées, $18–$26. A.E., M.C., V. ▬

Hal Rubenstein's 1997–99 reviews are available at **newyorkmag.com**.

Leonard *continued from page 70*

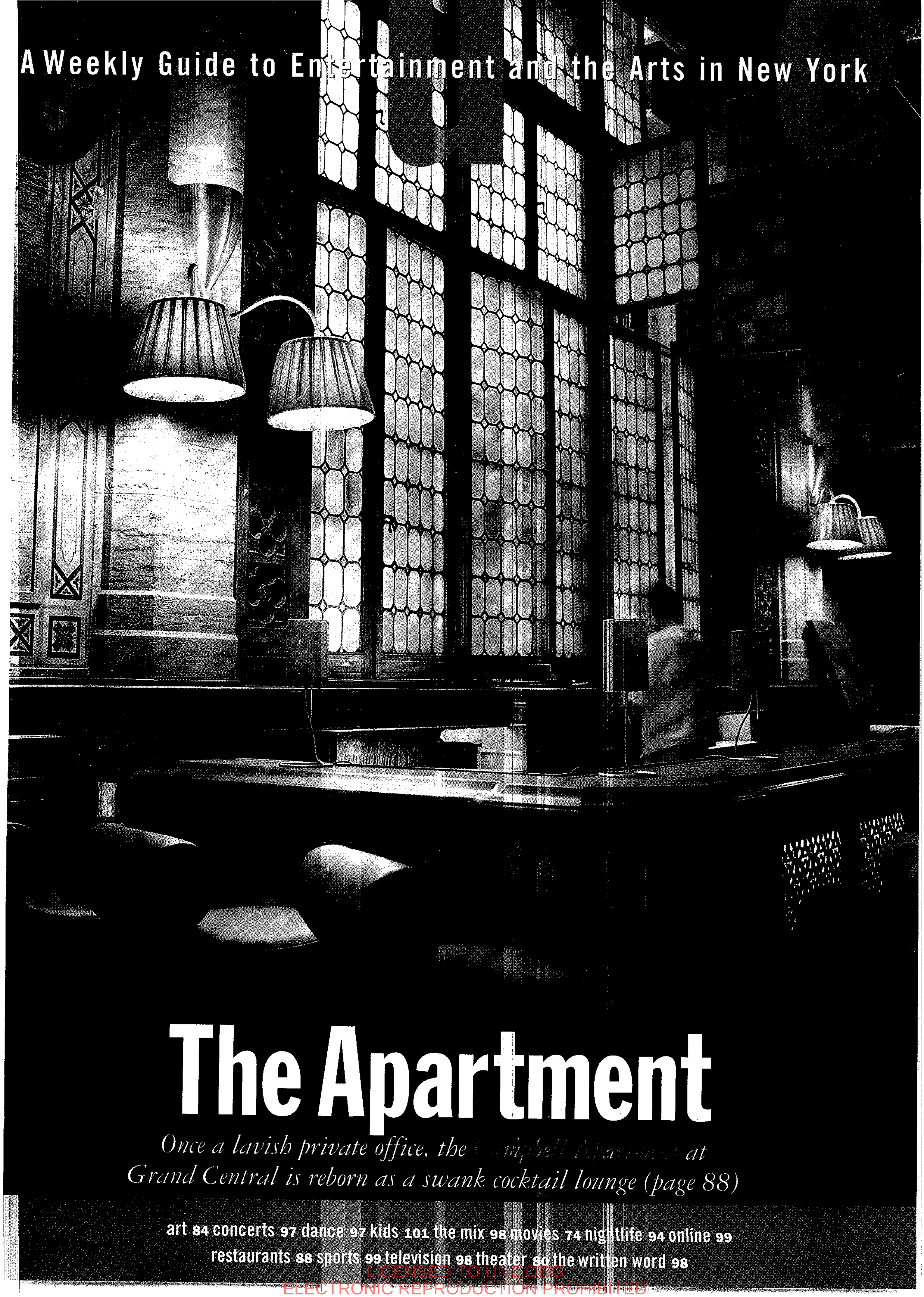
ure of a younger brother Dan Futterman, who washes dogs for a living but would rather be a writer. Brenneman, who was radiant as the ghostly rock singer in *Middle Ages* and at least as interesting as David Caruso in the first season of *NYPD Blue*, is strong enough to carry this (or any other) show if she lets herself spend less time at home and more in court.

Journey to the Center of the Earth (TUESDAY and Wednesday, September 14 and 15; 8 to 10 P.M.; USA) stars Treat Williams as the Darwin-persuaded geologist who goes underground to find another world of prehistoric creepy-crawlies, "Sauroids," and native girls with beauty spots; Tushka Bergen as the nubile heiress who hires Treat to find her missing husband and ends up falling in love with him; Bryan Brown as that absent husband, a "schoolmaster" who seems to have been reading Joseph Conrad instead of Jules Verne and has established his very own Kurtz-like kingdom, a sexual Disneyland; Jeremy London as Treat's nephew Jonas, an anal-retentive Harvard type until he meets the raunchy "Ralna"; Petra Yared as this "Ralna," a sort of Polynesian wet dream; New Zealand volcanoes, cannibalistic Maoris, and any number of special effects from the usual Jurassic riffraff to healing smoke and missing links; plus matriarchs, gravity machines, dynamite, and a sacrificial altar—and yet, for all of Tushka's charms and Bryan's energy and the jam-packing of this mini-series with spectacle and incident, it's unaccountably plodding.

Not so **Long Day's Journey Into Night** (Sunday, September 19; 9 P.M. to midnight; Channel 13), a *Great Performance* of Eugene O'Neill's play, adapted for public television by David Wellington from Diana Leblanc's 1994 Stratford Festival production, with William Hutt as James Tyrone, Martha Henry as Mary, Tom McCamus as Edmund, Peter Donaldson as James Jr., and Martha Burns as Kathleen. It's a whirlpool worse than anything Jules Verne dreamed up for Theodore and Alice, pulling us down into Freudian psychology and Irish-American illusion, alcoholism and tuberculosis, Catholicism and despair. Out of which: poetry. You will probably remember Jason Robards—as James Jr., the alcoholic son, in Sidney Lumet's 1962 big-screen film version, and as James Sr. in a previous public-television production—but the Canadian Hutt seems to me superior. And Martha Henry gives even the transcendent Katharine Hepburn a run for her money in the dope-addicted sweepstakes. A painful pleasure. ▬

John Leonard's 1997–99 reviews are available at **newyorkmag.com**.

A Weekly Guide to Entertainment and the Arts in New York



The Apartment

Once a lavish private office, the Campbell Apartment at Grand Central is reborn as a swank cocktail lounge (page 88)

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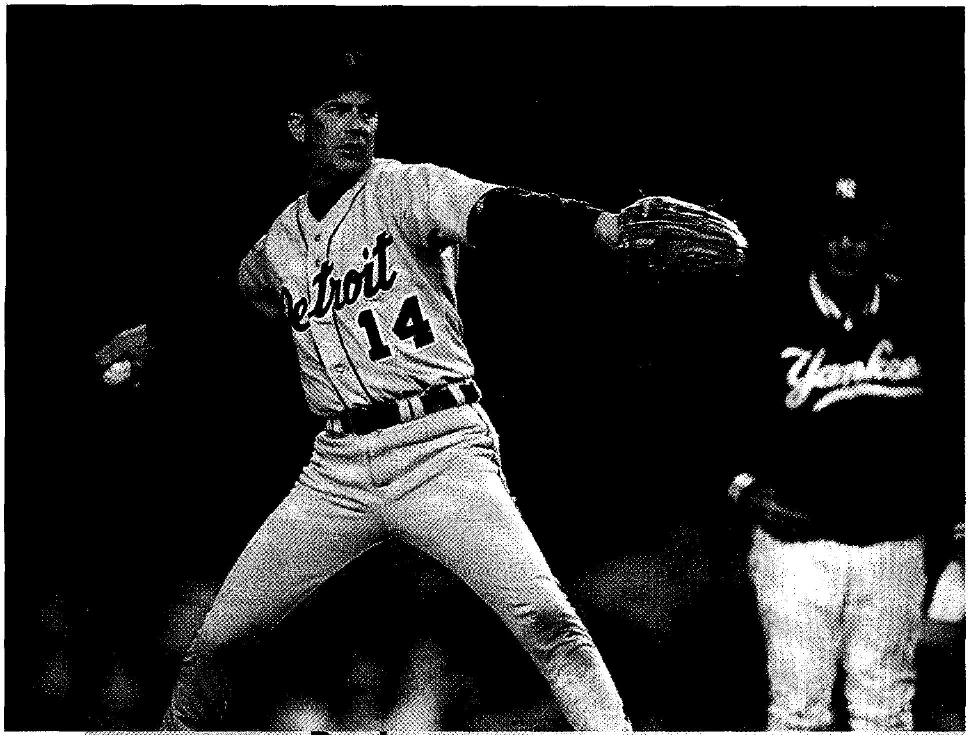
movies

Catherine Breillat's *Romance*...CMJ FilmFest



Previews

Perfect Pitch

Kevin Costner returns to the baseball diamond in *For Love of the Game.* This time he's a major-league veteran trying to throw a no-hitter, sort out some issues, and win back the faith of his team—not to mention the love of his girlfriend (Kelly Preston). Opens September 17.

New Films

The Acid House—*Trainspotting* author Irvine Welsh has adapted a collection of his short stories for the screen, resulting in this similarly disturbing drama. (1 hr. 52 mins.; NR) *Cinema Village.*

After Life—Heaven's caseworkers help the newly dead select one memory to travel with them for eternity. Written and directed by Kore-eda Hirokazu. (1 hr. 58 mins.; NR) *Art Greenwich Twin.*

All the Little Animals—The interesting, well-acted story of a young man (Christian Bale) with the mind of a boy who loves animals and is tortured by his evil stepfather until he meets a hermit (John Hurt) and makes a new life for himself. (1 hr. 43 mins.; NR) *Art Greenwich Twin.*

American Beauty—See Rainer, page 68. (1 hr. 56 mins.; R) *Opens 9/15.*

American Pie—With three weeks to go, four friends make a pact to lose their virginity by the end of their senior year in high school—each with his own raunchy, sometimes humiliating but endearingly juvenile strategy. (1 hr. 40 mins.; R) *UA Criterion; Clearview's First & 62nd St.; Sony Lincoln Square; Pavilion.*

The Astronaut's Wife—Charlize Theron and Johnny Depp star in this sci-fi thriller about an astronaut who loses consciousness in space and is not quite the same after that. (1 hr. 50 mins.; R) *Loews Village; Loews 19th St. East; CC Cinemas 1, 2, 3; Sony Lincoln Square; Bay Plaza; Whitestone; Linden Boulevard Multiplex; UA Marboro; UA Crossbay II; UA Movies at Staten Island.*

Austin Powers: The Spy Who Shagged Me—Michael Myers's Austin Powers is a marvelously kooky comic creation, and kids especially seem to love him. (Rainer; 6/21/99) (About 2 hrs.; R) *CO Worldwide Cinemas.*

Autumn Tale—Eric Rohmer's autumn entry in his "Tales of Four Seasons" quartet is not as diagrammatic as some of his earlier films. He may be a moralizing *philosophe,* but he has his playful side. (Rainer; 7/19/99) (1 hr. 50 min.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

B. Monkey—A professor falls for his beautiful but criminally inclined student and finds he's in over his head. With Asia Argento, Jared Harris, Rupert Everett, and Jonathan Rhys Meyers. Directed by Michael Radford. (1 hr. 31 mins.; R) *CC Angelika Film Center; CC Crown Gotham.*

Bedrooms and Hallways—A campy romantic comedy about a man who joins a men's group and develops a crush on an Irishman. (1 hr. 36 mins.; NR) *Cinema Village.*

Best Laid Plans—Reese Witherspoon, Allesandro Nivola, and Josh Brolin each discover the limits of their own morality. (1 hr. 30 mins.; R) *Clearview's First & 62nd St..*

Better Than Chocolate—The story of a young woman who falls in love with her friend and must hide her feelings from her mother, who has come to visit. (1 hr. 43 mins.; NR) *Quad Cinema.*

Black Cat, White Cat—A romantic comedy wherein, to square a debt, a small-time shyster arranges for his son to marry the daughter of a wealthier gangster. (2 hrs. 9 mins.; R) *CC Angelika Film Center; Lincoln Plaza Cinemas.*

The Blair Witch Project—A nifty, scary, zero-budget dramatic feature about a documentary crew that investigates a local legend—the Blair Witch—in the remote Maryland woods. (1 hr. 27 min.; R) *CC Angelika Film Center; Clearview's Chelsea; Clearview's First & 62nd St.; Canarsie; Kew Gardens Cinemas.*

Blue Streak—Martin Lawrence is a jewel thief posing as a cop in order to recover a diamond he's hidden in a precinct. With Dave Chappelle and Luke Wilson. (About 1 hr. 40 mins.; R) *Opens 9/17.*

★**Bowfinger**—Steve Martin has his best movie role in years as Bobby Bowfinger, head of the bankrupt Bowfinger International Pictures. Bowfinger's grand scheme for glory involves getting Hollywood's biggest action star, Kit Ramsey (Eddie Murphy), to star in his zilch-budget sci-fi thriller *Chubby Rain*—without even knowing he's in it. (Rainer; 8/23/99) (1 hr. 37 mins.; PG-13) *Loews Village; CC Murray Hill Cinemas; Loews 19th St. East; CO Coronet; Loews State; Loews Orpheum 7; Clearview's Olympia; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; UA Crossbay II; UA Movies at Staten Island.*

Breakfast of Champions—Alan Rudolph's film adaptation of Kurt Vonnegut's novel about a fictional midwestern town and its kooky inhabitants, starring Bruce Willis, Nick Nolte, Albert Finney, and Barbara Hershey. (1 hr. 50 mins.; R) *Opens 9/17.*

Buena Vista Social Club—Wim Wenders's documentary grew out of the recording sessions in 1996 by Ry Cooder involving some of Cuba's greatest singers and musicians, many of them well over 60, whom he rescued from oblivion. I've never seen another movie that so clearly expressed the sensual sustenance of great folk culture for its practitioners. (Rainer; 6/7/99) (1 hr. 46 mins.; NR) *CC Angelika Film Center; Lincoln Plaza Cinemas; bam Rose Cinemas; Kew Gardens Cinemas.*

Chill Factor—Skeet Ulrich has a deadly poison that could take out all living things if it doesn't stay frozen. Cuba Gooding Jr. has an ice-cream truck. I'm not kidding. (2 hrs. ; R) *Clearview's Chelsea; Loews State; Loews Orpheum 7; UA Gemini; Clearview's Metro Cinema; Loews 84th Street; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; Plaza; UA Astoria; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Deep Blue Sea—A science experiment goes terribly awry when genetically altered sharks become . . . too smart. With Saffron Burrows, LL Cool J, and Samuel L. Jackson. (1 hr. 40 mins.; R) *UA Criterion; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Cinemart.*

The Dinner Game—From the creator of *La Cage aux Folles* comes a comedy about a dinner-party contest in which the winner must invite the most

'Cue' cover photograph by Kenneth Chen.

boring person imaginable. In French with English subtitles. (1 hr. 22 mins.; NR) *Paris Theatre; Kew Gardens Cinemas.*

Dudley Do-Right—Brendan Fraser is the goody-goody Canadian Mountie who saves his fellow townspeople from a gold-rush swindle. With Sarah Jessica Parker. (2 hrs.; PG) *Clearview's Park and 86th St.; Whitestone; Centre Sunnyside; UA Movieworld; UA Movies at Staten Island.*

Earth—Deepta Mehta (*Fire*) returns to India to explore a love triangle amid the turbulence of partition. In Hindi with English subtitles. (1 hr. 39 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas; Kew Gardens Cinemas.*

Eyes Wide Shut—Stanley Kubrick's last film is about a swank Upper West Side couple, William and Alice, played by Tom Cruise and Nicole Kidman, whose marriage is derailed when the wife reveals to her husband an imagined erotic longing. (Rainer; 7/26/99) (2 hrs. 39 mins.; R) *Loews Village; Loews New York Twin.*

For Love of the Game—Kevin Costner stars as Billy Chapel, a major-league pitcher who sorts through the memories of his dwindling career and love life while pitching a no-hitter. With Kelly Preston. (2 hrs. 20 mins.; PG-13) *Opens 9.17.*

Get Bruce—A documentary about the rise of T-shirt-clad comedy writer Bruce Vilanch, the man behind the awards shows. With Billy Crystal, Whoopi Goldberg, and Bette Midler, among others. (1 hr. 10 mins.; R) *Opens 9/17.*

Grand Illusion— A new print of Jean Renoir's 1937 World War I classic. In French with updated English subtitles. (1 hr. 57 mins.; NR) *Lincoln Plaza Cinemas; bam Rose Cinemas.*

Head On—An Australian film about a day in the life of a young man who's torn between his homosexuality and his strict Greek upbringing. (1 hr. 40 mins.; NR) *Quad Cinema.*

I Woke Up Early the Day I Died—Billy Zane is a dangerous looney who escapes from the bin dressed as a nurse. With Christina Ricci, Eartha Kitt, and Sandra Bernhard, among others. (1 hr. 35 mins.; R) *The Screening Room.*

An Ideal Husband—Director Oliver Parker has adapted Oscar Wilde's 1895 play with a superb cast and reworked it into something more naturalistic and contemporaneous than Wilde intended. (Rainer; 6/28/99) (1 hr. 37 mins.; PG) *CO Coronet; Kent Triplex; Cinemart.*

In Too Deep—In this convincing street-crime story, Omar Epps is a detective who goes deep undercover in order to break up a Cincinnati drug ring. With a smooth and impressive LL Cool J, Nia Long, and Stanley Tucci. (1 hr. 44 mins.; R) *Loews Village; Clearview's Chelsea; UA Criterion; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Linden Boulevard Multiplex; UA Astoria; UA Crossbay.*

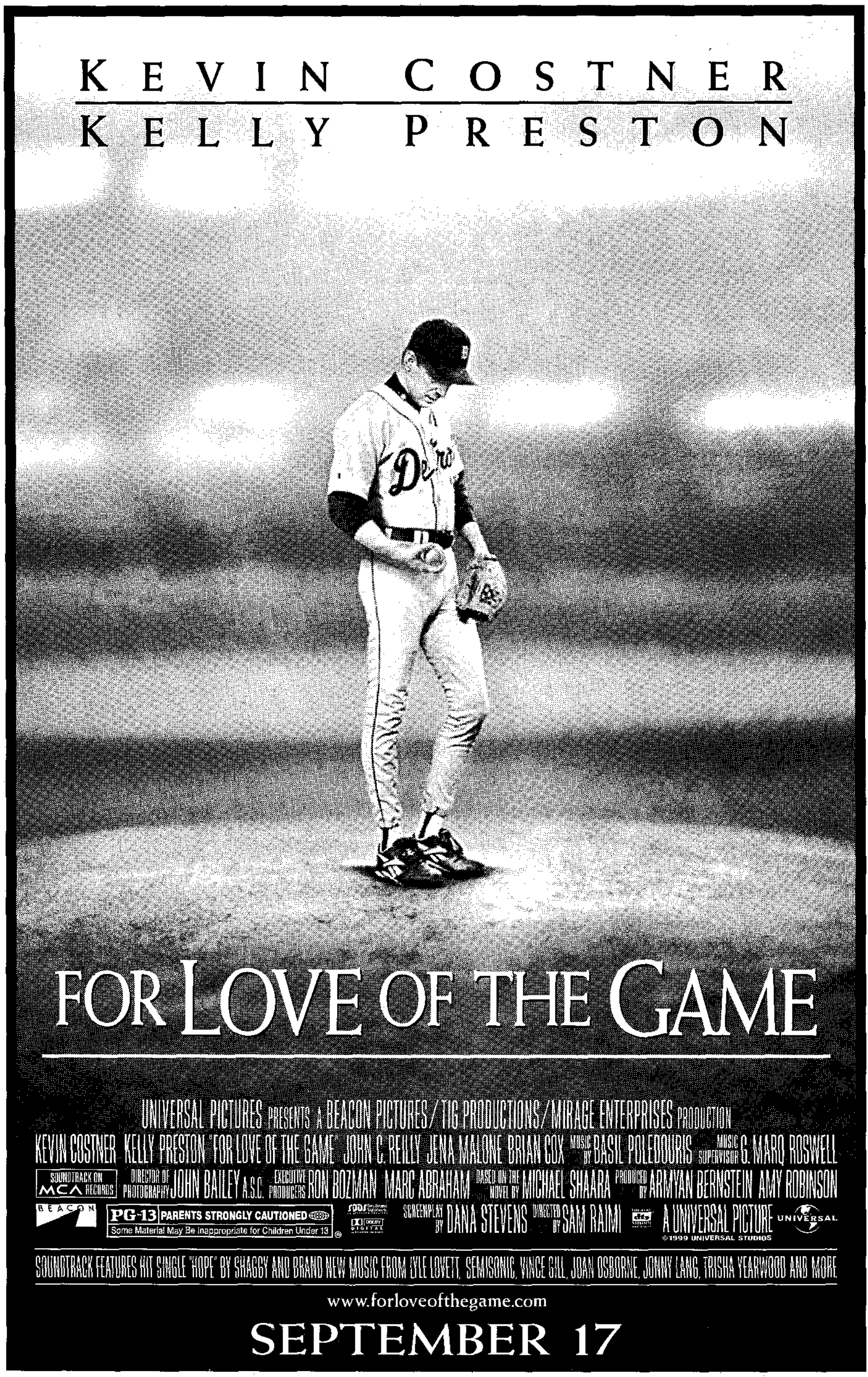
Inspector Gadget—Matthew Broderick, Joely Fisher, and Rupert Everett star in the live-action spin-off of the popular cartoon. (1 hr. 20 min.; PG) *New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Crossbay II; UA Movies at Staten Island.*

The Iron Giant—An animated film about the adventures of a boy and a giant from outer space who likes to eat metal. With the voices of Jennifer Aniston and Harry Connick Jr. (1 hr. 20 mins.; PG) *UA Gemini; Sony Lincoln Square; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Kew Gardens Cinemas; Main Street Cinemas; UA Astoria; UA Hylan Plaza; UA Movies at Staten Island.*

Life Is Beautiful—An English-dubbed version of the heart-warming, Oscar-winning film about an Italian Jew, his wife, and their son who are taken to a

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the theaters where the film is playing.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SOUNDTRACK ON MCA RECORDS
DIRECTOR OF PHOTOGRAPHY JOHN BAILEY A.S.C. EXECUTIVE PRODUCERS RON BOZMAN MARC ABRAHAM BASED ON THE NOVEL BY MICHAEL SHAARA PRODUCED BY ARMYAN BERNSTEIN AMY ROBINSON
BEACON
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SEPTEMBER 17

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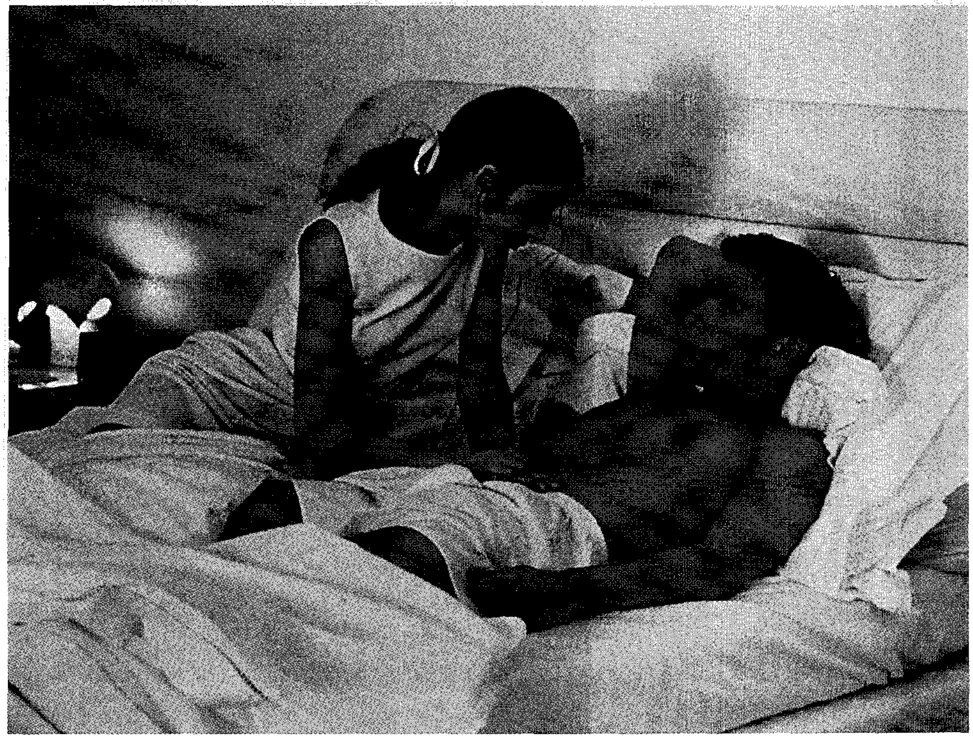
Previews

Show Me the Money Shot

"The script was far more pornographic than the film," reveals French filmmaker Catherine Breillat about *Romance*, her stark new foray into female sexuality. "It had to describe very precisely what the actress was intending to do, whereas once you're filming, it doesn't have to have the same detail—it's just happening." Which is not to say Breillat is averse to causing controversy (her first novel, published in 1968 when she was 17, was banned for ages 18 and under) or that the film was simple to make (it took twenty years). Breillat first wrote a two-page treatment for *Romance* in the seventies, but it wasn't until three years ago—frustrated when she ran into trouble getting financing for the also explicit *Parfait Amour!*—that she decided to complete the project. "Everyone said *Parfait Amour!* was going too far," she explains. "I said to myself, '*this* film is going to go too far.' " The result is an honest but obvious story of a young schoolteacher (played by Caroline Ducey, pictured below) who embarks on a nymphomaniacal journey after her boyfriend (Sagamore Stévenin, below) loses his libido. It's also the most sexually explicit mainstream film since *Last Tango in Paris* (in which Breillat played a minor role)—Breillat even cast Italian porn star Rocco Siffredi (a man who has made some 1,000 films with 4,000 partners) as one of the lovers. Still, the director sees her film as art. "In literature, if you're going to present opposites, you have to put a 'but' in between to oppose them, whereas in film—in such an absolutely startling and disconcerting way—you can present both the pure and the impure." *Romance* opens September 17 at the Eastside Playhouse.

Brett Kelly



concentration camp at the end of World War II. Starring Roberto Benigni, Sergio Bustric, Nicoletta Braschi, and Giorgio Cantarini. (1 hr. 54 mins.; PG-13) *Clearview's Chelsea; UA Gemini; Sony Lincoln Square.*

Love Stinks—French Stewart is a comedy writer who falls for Bridgette Wilson and then can't get rid of her. With Tyra Banks and Bill Bellamy. (1 hr. 33 mins.; R) *CC Murray Hill Cinemas; Clearview's Chelsea; UA Criterion; Clearview's First & 62nd St.; Bay Plaza; UA Marboro; UA Movies at Bayside; UA Movies at Staten Island.*

Lucie Aubrac—The story of a heroic activist in the French Resistance who frees her husband from the Nazis. By Claude Berri. In French with English subtitles. (1 hr. 56 mins.; R) *Opens 9/17 at Lincoln Plaza Cinemas and the Quad.*

Lucinda's Spell—A risqué low-budgeter about a dirty witch who casts a spell over the father of her child. (1 hr. 45 mins.; NR) *CC Village East.*

★**Marcello Mastroianni: I Remember**—A wonderful documentary about the great Italian actor, directed by his companion of the past two decades, Anna Maria Tato. (Rainer; 8/23/99) (3 hrs. 20 mins.; NR) *Cinema Village.*

The Matrix—Keanu Reeves investigates an alternate reality. (2 hrs. 15 mins.; R) *CO Worldwide Cinemas.*

Mickey Blue Eyes—Hugh Grant plays a New York art auctioneer who discovers that his fiancée (Jeanne Tripplehorn) is a Mafia princess in this wispy, occasionally funny mob spoof. (Rainer; 8/30/99) (1 hr. 42 mins.; PG-13) *CC Village East; Clearview's Chelsea; Loews Orpheum 7; UA Gemini; Sony Lincoln Square; Bay Plaza; Clearview's Cobble Hill; Pavilion; UA Movies at Sheepshead Bay; Main Street Cinemas; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

The Minus Man—Owen Wilson plays a pleasant and perplexing villain who poisons people with a tainted flask of Amaretto. With Janeane Garofalo Mercedes Ruehl, and Brian Cox. (1 hr. 52 mins. R) *CC Angelika Film Center.*

Muppets From Space—In a search for Gonzo's roots. Jim Henson's fuzzy friends are off on another madcap adventure. (1 hr. 30 mins.; G) *Kew Gardens Cinemas; Main Street Cinemas.*

The Muse—Albert Brooks can be one of the funniest and sharpest comics on the planet, but his new movie is the latest in a line of personal projects soggy with good intentions. (9/6/99) (1 hr. 37 mins.; PG-13) *Loews Village; Loews 19th St. East, Guild 50th Street; Loews 72nd St. East; UA East, Clearview's Olympia; Sony Lincoln Square; Pavilion; UA Movieworld.*

My Life So Far—Mary Elizabeth Mastrantonio, Malcolm McDowell, and Colin Firth star in this coming-of-ager about a boy growing up in Scotland during the twenties. (1 hr. 41 mins.; PG) *Kew Gardens Cinemas.*

★**On the Ropes**—An extraordinary documentary about young boxers and their trainer at the Bed-Stuy Boxing Center in Brooklyn. (Rainer; 8/30/99) (1 hr. 34 mins.; NR) *The Screening Room.*

Outside Providence—Tim Dunphy (Shawn Hatosy) escapes the boonies of Rhode Island and his foul-mouthed Dad (Alec Baldwin) when he's shipped off to boarding school and meets a pretty girl (Amy Smart). (1 hr. 35 mins.; R) *CC Village East; CC Murray Hill Cinemas; Loews 19th St. East; CC Cinemas 1, 2, 3; UA Criterion; Sony Lincoln Square; Clearview's Cobble Hill; Pavilion; UA Movies at Sheepshead Bay; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movies at Staten Island.*

Perfect Blue—An animated psychological thriller about a teen idol who is being stalked by a murderer. Directed by Satoshi Kon. (1 hr. 20 mins.; R) *Cinema Village.*

The Red Violin—An epic about the passion and tragedy that surround an instrument as it travels through three centuries. With Carlo Cecchi, Greta Scacchi, and Samuel L. Jackson. Directed by François Girard. (2 hrs. 10 mins.; NR) *Clearview's 59th Street East; Clearview's 62nd and Broadway; Kew Gardens Cinemas.*

Romance—Catherine Breillat's latest is an explicit look at a schoolteacher who, rejected by her boyfriend, looks for love in all the wrong places, including her school principal's S&M lair. In French with English subtitles. (1 hr. 43 mins.; NR) *Opens 9/17.*

★**Run Lola Run**—Franka Potente, the star of this excitingly kinesthetic action comedy, has the lean look of a champion sprinter. The 34-year-old German director Tom Tykwer has made a movie that really zips along. It recaps the same basic plot in three alternate ways. (Rainer; 6/28/99) (1 hr. 21 mins.; R) *CC Angelika Film Center; Clearview's First & 62nd St.; Clearview's Park and 86th St.; Lincoln Plaza Cinemas.*

Runaway Bride—Julia Roberts and Richard Gere reteam for the first time in a decade, and the gloss is over. (Rainer; 8/9/99) (1 hr. 51 mins.; PG-13) *Loews New York Twin; Sony Lincoln Square; Bay Plaza; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; UA Crossbay II; UA Movies at Bayside; UA Movies at Staten Island.*

The Sixth Sense—Bruce Willis, Toni Collette, a little boy with a dark ability, and a nice twist. (1 hr. 45 mins.; PG-13) *CC Village East; Loews 19th St. East; CC Cinemas 1, 2, 3; UA Criterion; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Jackson Triplex; Main Street Cinemas; UA Astoria; UA Crossbay; UA Hylan Plaza; UA Movies at Staten Island.*

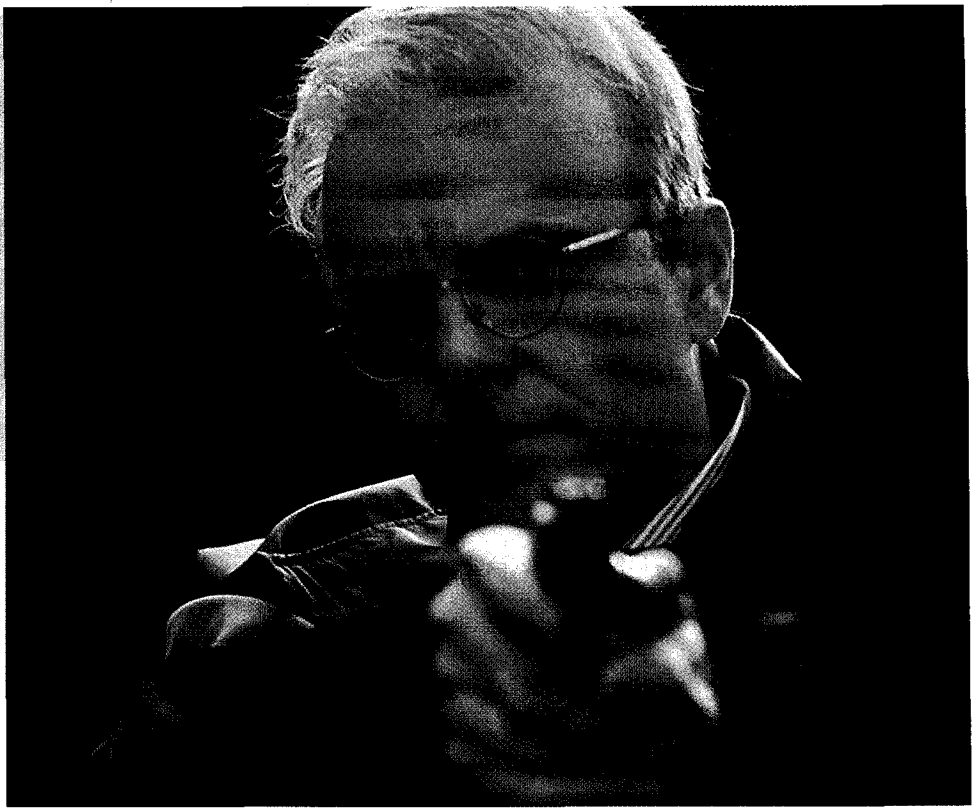
The Source—Chuck Workman brings together an astonishing array of clips from the past 50 years of counterculturedom and then Mixmasters them into a hailstorm of fragments. Everything is so lickety-split that nothing sinks in. What's the point of a movie about the Beats if it doesn't get you high? (Rainer; 9/6/99) (1 hr. 28 mins.; NR) *Film Forum; BAM Rose Cinemas.*

Speaking in Strings—A documentary about the bril-

Photograph courtesy of Trimark Pictures.

Previews
The Taxman Cometh

"That-guy," Joe Pantoliano (at right), has played more than 70 supporting roles—from the pimp in 'Risky Business' to the Judas of the resistance in 'The Matrix.' He finally steps to center stage in 'The Taxman' as a frustrated Everyman who uncovers a Russian-mob gasoline scam in Brighton Beach. Opens September 17.



liant, rough-hewn, and at times self-destructive violinist Nadja Salerno-Sonnenberg. (1 hr. 13 mins.; NR) *Opens 9/17 at Cinema Village.*

Splendor—A comedy about an L.A. woman (Kathleen Robertson) who is in love with two men. Directed by Gregg Araki. (1 hr. 33 mins.; R) *Opens 9/17.*

Star Wars Episode I: The Phantom Menace—The actors—including Liam Neeson as a Jedi warrior, Ewan McGregor as young Obi-Wan Kenobi, and Natalie Portman as Queen Amidala of the endangered planet Naboo—are upstaged to a fare-thee-well. And maybe this was Lucas's intention: By making his CGI creatures, his droids and globs and thingamajigs, so much more captivating than his people, he's striking a blow for the primacy of special effects over human effects. (Rainer; 5/24/99) (2 hrs.; PG-13) *Clearview's Ziegfeld.*

Stiff Upper Lips—A half-baked parody of Merchant Ivory's much-lauded literary-adaptation dramas. (1 hr. 26 mins.; NR) *The Screening Room.*

Stigmata—After a supernatural experience, Patricia Arquette starts to find the markings of the crucifixion all over her body. Gabriel Byrne is a priest who goes to exorcise whatever it is that has possessed this otherwise lovely person. (1 hr. 42 mins.; R) *Clearview's Chelsea West; Loews Astor Plaza; Clearview's First & 62nd St.; Loews Orpheum 7; Clearview's Metro Cinema; Loews 84th Street; Nova; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Jackson Triplex; Main Street Cinemas; Plaza; UA Astoria; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Stir of Echoes—Kevin Bacon is a telephone repairman who is haunted by visions of a dead teenaged girl after being hypnotized at a party. With Kathryn Erbe and an adorable and convincing Zachary David Cope. (1 hr. 39 mins.; R) *Clearview's Chelsea; Loews State; Clearview's First & 62nd St.; Loews Orpheum 7; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Kent Triplex; Linden Boulevard Multiplex; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Movies at Staten Island.*

The Taxman—Joe Pantoliano stars with Wade Dominguez, Michael Chiklis, Robert Townsend, and a thankfully understated Elizabeth Berkley as a frustrated tax investigator who uncovers an oil scam in Brighton Beach. (1 hr. 43 mins.; R) *Opens 9/17.*

Teaching Mrs. Tingle—Katie Holmes, Helen Mirren, and Jeffrey Tambor in another high-school horror-comedy from Kevin Williamson. (1 hr. 45 mins.; PG-13) *New Coliseum.*

The 13th Warrior—In this *Beowulf*-inspired action-thriller, Antonio Banderas is an Arab who has joined a band of Vikings to slaughter the flesh-eating Wendol. With Omar Sharif. (1 hr. 54 mins.; R) *CC Murray Hill Cinemas; Clearview's Chelsea West; CC Sutton; Loews State; Loews Orpheum 7; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; Centre Sunnyside; Cinemart; UA Crossbay; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

The Thomas Crown Affair—The 1968 romantic caper starring Steve McQueen and Faye Dunaway has been revamped and updated and now stars Pierce Brosnan and Rene Russo. A fairly entertaining nostalgia trip for the decadently shallow in all of us. (Rainer; 8/16/99) (2 hrs. 10 mins.; R) *Clearview's Chelsea; UA Criterion; Clearview's Beekman; Clearview's Park and 86th St.; Sony Lincoln Square; Clearview's Cobble Hill; UA Movies at Sheepshead Bay; Main Street Cinemas; UA Movieworld; UA Movies at Staten Island.*

Those Who Love Me Can Take the Train—Several distraught relatives and friends ride the train to the funeral of a loved one. In French with English subtitles. (2 hrs.; NR) *Cinema Village.*

Trick—Cristian Campbell, Tori Spelling, and John Paul Pitoc star in a film about a young gay man with aspirations of writing musical theater. (1 hr. 30 mins.; R) *Clearview's Chelsea.*

Twin Falls Idaho—This lugubrious high-art chamber piece about conjoined twin brothers and the hooker who befriends them is certainly unique. But is it good? (Rainer; 8/9/99) (1 hr. 40 min.; R) *CC Village East.*

Universal Soldier: The Return—When the computer controlling the Universal Soldier army short circuits, Jean-Claude Van Damme must take the deadly units down . . . all by himself. (1 hr. 29 mins.; R) *New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex.*

The Very Thought of You—A sappy, though at times clever, romantic comedy about three young English chums (Rufus Sewell, Joseph Fiennes, and Tom Hollander) who all go mad for the same girl from Minneapolis (Monica Potter). She, however, has only fallen for one. (1 hr. 28 mins.; PG-13) *CC Village East; CC Sutton.*

Welcome Back, Mr. McDonald—A Japanese comedy about the mixed-up performance of a dramatic radio play. (1 hr. 43 mins.; NR) *Film Forum.*

West Beirut—Two 12-year-old boys play amid the despair, flirting with girls and shooting Super-8 films in the streets of Beirut at the outbreak of the civil war in 1975. In Lebanese with English subtitles. (1 hr. 45 mins.; NR) *CC Village East; CC Eastside Playhouse.*

The Wood—In the uncertain hours before Roland's (Taye Diggs) wedding, he strolls down memory lane with his two best friends and recounts their experiences growing up in Inglewood. With Omar Epps, Richard T. Jones, Sean Nelson, and Malinda Williams. (1 hr. 30 mins.; R) *Linden Boulevard Multiplex.*

Manhattan

Below 14th Street

Art Greenwich Twin—97–101 Greenwich Ave. at W. 12th St.(212-929-3350) *After Life; All the Little Animals.*

CC Angelika Film Center—18 W. Houston St.(212-995-2000) *B. Monkey; Black Cat, White Cat; The Blair Witch Project; Buena Vista Social Club; The Minus Man; Run Lola Run.*

CC Village East—189 Second Ave., at 12th St.(212-529-6799) *Lucinda's Spell; Mickey Blue Eyes; Outside Providence; The Sixth Sense; Twin Falls Idaho; The Very Thought of You; West Beirut.*

Cinema Village—22 E. 12th St. (212-924-3363) *The Acid House; Bedrooms and Hallways; Marcello Mastroianni: I Remember; Perfect Blue; Those Who Love Me Can Take the Train.*

Clearview's Waverly—323 Sixth Ave., at 3rd St. (777-FILM#603) *Stigmata; The Thomas Crown Affair.*

Film Forum—209 W. Houston St. (212-727-8110) *The Source; Welcome Back, Mr. McDonald.* (See also "Museums, Societies, Etc.")

Loews Village—66 Third Ave., at 11th St. (50-LOEWS#952) *The Astronaut's Wife; Bowfinger; Eyes Wide Shut; In Too Deep; The Muse; South Park: Bigger, Longer & Uncut.*

Quad Cinema—34 W. 13th St. (212-255-8800) *Autumn Tale; Better Than Chocolate; Earth; Head On.*

The Screening Room—54 Varick St. (below Canal)(212-334-2100) *Disco Dolls in Hot Skin; I Woke Up Early the Day I Died; On the Ropes; Stiff Upper Lips.* (See also "Museums, Societies, Etc.")

UA Union Square—13th St. and Broadway(212-253-2225) *American Pie; Best Laid Plans; Chill Factor; Illuminata; The Iron Giant; Love Stinks; Mystery Men; Runaway Bride; Star Wars Episode I: The Phantom Menace; Stigmata; Stir of Echoes; The 13th Warrior; The Thomas Crown Affair; Yellow Submarine.*

Photograph courtesy of Phaedra Cinema.

14th-41st Streets

CC Murray Hill Cinemas—160 E. 34th St. (689-6548) *Bowfinger; Love Stinks; Outside Providence; The 13th Warrior.*

Clearview's Chelsea—260 W. 23rd St. (212-777-FILM#597) *The Blair Witch Project; Chill Factor; In Too Deep; Life Is Beautiful; Love Stinks; Mickey Blue Eyes; Stir of Echoes; The Thomas Crown Affair; Trick.*

Clearview's Chelsea West—333 W. 23rd St. (777-FILM#614) *Stigmata; The 13th Warrior.*

Loews 19th St. East—890 Broadway, at 19th St. (50-LOEWS#558) *The Astronaut's Wife; Bowfinger; The Muse; Outside Providence; The Sixth Sense.*

Loews Kips Bay Theatre—570 2nd Ave. (505-6397#558) *American Pie; The Astronaut's Wife; The Blair Witch Project; Chill Factor; Eyes Wide Shut; The Iron Giant; Mickey Blue Eyes; The Muse; Runaway Bride; The Sixth Sense; Stigmata; Stir of Echoes; The Thomas Crown Affair.*

42nd-60th Streets

CC Cinemas 1, 2, 3—1001 Third Ave., at 60th St. (212-753-6022) *The Astronaut's Wife; Outside Providence; The Sixth Sense.*

CC Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (212-759-2262) *B. Monkey.*

CC Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) *West Beirut.*

CC Sutton—205 E. 57th St. (212-759-1411) *The 13th Warrior; The Very Thought of You.*

Clearview's 59th Street East—239 E. 59th St. (777-FILM#615) *The Red Violin.*

Clearview's Ziegfeld—141 W. 54th St. (777-FILM#602) *Star Wars Episode I: The Phantom Menace.*

CO Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Bowfinger; An Ideal Husband.*

CO Worldwide Cinemas—340 W. 50th St. (212-505-CINE#610) *Austin Powers: The Spy Who Shagged Me; Big Daddy; The Haunting; The Matrix; Tarzan; Wild Wild West.*

Guild 50th Street—33 W. 50th St. (212-757-2406) *The Muse.*

Loews Astor Plaza—44th St. bet. Broadway and Eighth Ave. (50-LOEWS#699) *Stigmata.*

Loews State—1540 Broadway, bet. 45th and 46th Sts. (50-LOEWS#901) *Bowfinger; Chill Factor; Stir of Echoes; The 13th Warrior.*

Paris Theatre—4 W. 58th St. (212-688-3800) *The Dinner Game.*

UA Criterion—1514 Broadway, bet. 44th and 45th Sts. (212-354-0900) *American Pie; Deep Blue Sea; In Too Deep; Love Stinks; Outside Providence; The Sixth Sense; The Thomas Crown Affair.*

61st Street and Above, East Side

CC 86th St. East—210 E. 86th St. (777-FILM#763) *In Too Deep; Love Stinks; Outside Providence; The Sixth Sense.*

Clearview's Beekman—1254 Second Ave., bet. 65th and 66th Sts. (777-FILM#606) *The Thomas Crown Affair.*

Clearview's First & 62nd St.—400 E. 62nd St. (777-FILM#957) *American Pie; Best Laid Plans; The Blair Witch Project; Love Stinks; Run Lola Run; Stigmata; Stir of Echoes.*

Clearview's Park and 86th St.—125 E. 86th St. (777-FILM#604) *Dudley Do-Right; Run Lola Run; The Thomas Crown Affair.*

Loews 72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (50-LOEWS#704) *The Muse.*

Loews New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (50-LOEWS#698) *Eyes Wide Shut; Runaway Bride.*

Loews Orpheum 7—1538 Third Ave., at 86th St. (50-LOEWS#964) *Bowfinger; Chill Factor; Mickey Blue Eyes; Stigmata; Stir of Echoes; The 13th Warrior.*

UA East—1629 First Ave., at 85th St. (212-249-5100) *The Muse.*

UA Gemini—1210 Second Ave., at 64th St. (212-832-1670) *Chill Factor; The Iron Giant; Life Is Beautiful; Mickey Blue Eyes.*

61st Street and Above, West Side

Clearview's 62nd and Broadway—1871 Broadway, a 62nd St. (777-FILM#864) *The Red Violin.*

Clearview's Metro Cinema—2626 Broadway, bet. 99t and 100th Sts. (777-FILM#609) *Chill Factor; Stigmata.*

Clearview's Olympia—2770 Broadway, bet. 106th an 107th Sts. (777-FILM#613) *Bowfinger; The Muse.*

CO Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *Call theater for showtimes.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Autum Tale; Black Cat, White Cat; Buena Vista Social Club; Earth; Grand Illusion; Run Lola Run.*

Loews 84th Street—2310 Broadway, at 84th St. (50-LOEWS#701) *Chill Factor; In Too Deep; Stigmata; Stir of Echoes; The 13th Warrior.*

New Coliseum—701 W. 181st St. (212-740-1545) *Chill Factor; Inspector Gadget; Teaching Mrs. Tingle; Universal Soldier: The Return.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) *Chill Factor; Stigmata; Universa Soldier: The Return.*

Sony Lincoln Square—1998 Broadway, at 68th St. (212-50-LOEWS#638) *American Pie; The Astronaut's Wife; Bowfinger; The Iron Giant; Life Is Beautiful; Mickey Blue Eyes; The Muse; Outside Providence; Runaway Bride; The Sixth Sense; The Thomas Crown Affair.*

Bronx

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall(777-FILM#833) *The Astronaut's Wife; Bowfinger; Chill Factor; Deep Blue Sea; In Too Deep; Inspector Gadget; Love Stinks; Mickey Blue Eyes; Runaway Bride; The Sixth Sense; Stigmata; Stir o Echoes; The 13th Warrior; Universal Soldier: The Return.*

Concourse Plaza—214 E. 161th St. (718-588-8800) *Bowfinger; Chill Factor; Deep Blue Sea; In Too Deep; Inspector Gadget; The Iron Giant; The Sixth Sense; Stigmata; Stir of Echoes; The 13th Warrior; Universa Soldier: The Return.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9037) *The Astronaut's Wife; Bowfinger; Chill Factor; Deep Blue Sea; Dudley Do-Right; In Too Deep; Inspector Gadget; The Iron Giant; The Sixth Sense; Stigmata; Stir of Echoes; The 13th Warrior; Universal Soldier: The Return.*

Brooklyn

BAM Rose Cinemas—30 Lafayette Ave., Brooklyn (718-623-2770) *Buena Vista Social Club; Grand Illusion; The Source.* (See also "Museums, Societies, Etc.")

Brooklyn Heights—70 Henry St. (718-596-7070) *The Muse; Stigmata.*

Canarsie—9310 Ave. L, at E. 93rd St. (718-251-0700) *The Blair Witch Project; In Too Deep; Stigmata.*

Clearview's Cobble Hill—265 Court St. (718-596-9113) *Mickey Blue Eyes; Outside Providence; The Sixth Sense; Stir of Echoes; The Thomas Crown Affair.*

CO Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Call theater for showtimes.*

CO Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Call theater for showtimes.*

CO Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Call theater for showtimes.*

CO Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U(777-FILM#579) *Call theater for showtimes.*

CO Kingsway—946 Kings Hwy. at Coney Island Ave. (777-FILM#577) *Call theater for showtimes.*

Kent Triplex—Coney Island Ave. at Ave. H (718-338-3371) *An Ideal Husband; Stigmata; Stir of Echoes.*

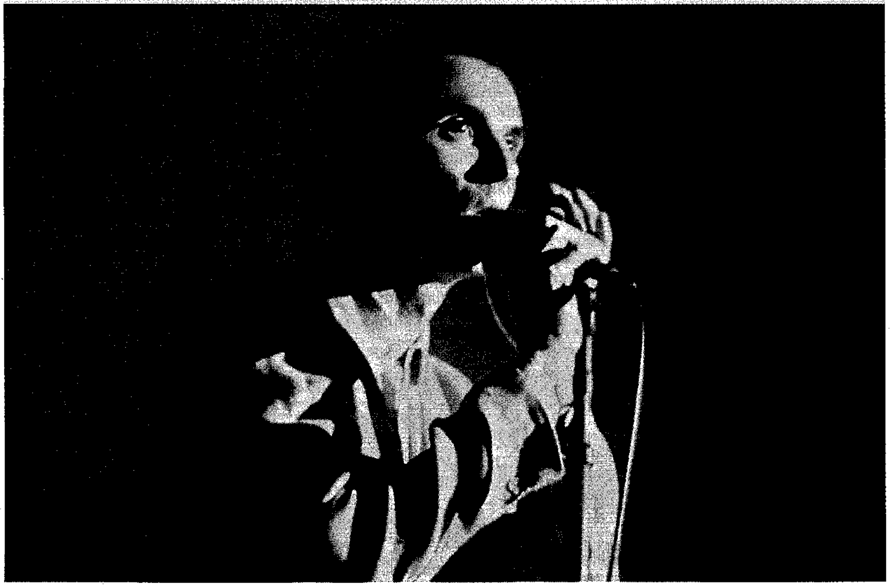
Linden Boulevard Multiplex—Linden Blvd. and Eldert Lane (718-277-0303) *The Astronaut's Wife; Bowfinger; Chill Factor; Deep Blue Sea; In Too Deep; Inspector Gadget; The Iron Giant; Runaway Bride; The Sixth Sense; Stigmata; Stir of Echoes; The 13th Warrior; Universal Soldier: The Return; The Wood.*

Pavilion—188 Prospect Park West (718-369-0838) *American Pie; Chill Factor; The Iron Giant; Mickey Blue Eyes; The Muse; Outside Providence; The Sixth Sense; Stigmata; The 13th Warrior.*

Revival

Burning Down the (Art) House

"It's like '60 Minutes' on acid," David Byrne once said about 'Stop Making Sense,' Jonathan Demme's stylized, super-energetic concert film featuring the big-suited Byrne and the rest of the Talking Heads. Now it's 15 years old—and a one-week engagement in honor of its birthday begins September 15 at Film Forum.



Photograph courtesy of Palm Pictures.

idgewood—55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) *Chill Factor; The Sixth Sense; Stigmata; Stir of Echoes; The 13th Warrior.*

A Marboro—6817 Bay Pkwy., at 69th St. (718-232-4000) *The Astronaut's Wife; Chill Factor; Love Stinks; Stigmata; The 13th Warrior.*

A Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (718-615-1700) *Bowfinger; Chill Factor; Mickey Blue Eyes; Outside Providence; Runaway Bride; The Sixth Sense; Stigmata; Stir of Echoes; The Thomas Crown Affair.*

Queens

entre Sunnyside—42-17 Queens Blvd. (718-361-6869) *Chill Factor; Dudley Do-Right; The Sixth Sense; Stigmata; Stir of Echoes; The 13th Warrior.*

inemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills(718-261-2244) *Deep Blue Sea; An Ideal Husband; The Sixth Sense; Stigmata; The 13th Warrior.*

O Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Call theater for showtimes.*

O Fresh Meadows—Eastbound Service Rd. at 190th St. (777-FILM#619) *Call theater for showtimes.*

ollege Point Multiplex—28-55 Ulmer St., Whitestone (718-886-4900) *The Astronaut's Wife; Bowfinger; Chill Factor; Deep Blue Sea; Inspector Gadget; The Iron Giant; Mickey Blue Eyes; Outside Providence; Runaway Bride; The Sixth Sense; Stigmata; Stir of Echoes; The 13th Warrior.*

ackson Triplex—82nd St. at Roosevelt Ave. (718-478-6777) *Chill Factor; The Sixth Sense; Stigmata.*

ew Gardens Cinemas—81-05 Lefferts Blvd., Queens (718-441-9835) *The Blair Witch Project; Buena Vista Social Club; The Dinner Game; Earth; The Iron Giant; Muppets From Space; My Life So Far; The Red Violin.*

ain Street Cinemas—72-66 Main St. (718-263-4828) *Chill Factor; The Iron Giant; Mickey Blue Eyes; Muppets From Space; Outside Providence; The Sixth Sense; Stigmata; Stir of Echoes; The Thomas Crown Affair.*

orth Shore Towers—27-10 Grand Central Pkwy., Floral Park (718-229-7702) *Bowfinger; Eyes Wide Shut; The Red Violin; Run Lola Run.*

laza—103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) *Chill Factor; Stigmata.*

ony Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (777-FILM#712) *Call theater for showtimes.*

ony Elmwood—57-02 Hoffman Dr., Elmhurst (777-FILM#733) *Call theater for showtimes.*

ony Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (777-FILM#735) *Call theater for showtimes.*

A Astoria—28-60 Steinway St. (718-726-1279) *Chill Factor; In Too Deep; The Iron Giant; Outside Providence; The Sixth Sense; Stigmata; Stir of Echoes.*

A Brandon Cinema—70-20 Austin St., Forest Hills (718-544-1020) *Chill Factor; The Muse.*

A Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) *In Too Deep; The Sixth Sense; The 13th Warrior.*

A Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park(718-641-5330) *The Astronaut's Wife; Bowfinger; Chill Factor; Inspector Gadget; Outside Providence; Runaway Bride; Stigmata; Stir of Echoes.*

A Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (718-261-8572) *American Pie; Bowfinger; Dudley Do-Right; Life Is Beautiful; Love Stinks; Mickey Blue Eyes; Outside Providence; Stir of Echoes; The Thomas Crown Affair; Universal Soldier: The Return.*

A Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (718-225-7711) *Love Stinks; Outside Providence; Runaway Bride; Stir of Echoes.*

A Movieworld—242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) *Chill Factor; Dudley Do-Right; Mickey Blue Eyes; The Muse; Stigmata; Stir of Echoes; The 13th Warrior; The Thomas Crown Affair.*

Staten Island

trium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) *Bowfinger; Chill Factor; Dudley Do-Right; Love Stinks; Mickey Blue Eyes; The Muse; Outside Providence; Runaway Bride; The Sixth Sense; Stigmata; Stir of Echoes; The 13th Warrior.*

UA Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) *Chill Factor; The Iron Giant; Mickey Blue Eyes; The Sixth Sense; Stigmata; The 13th Warrior.*

UA Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) *The Astronaut's Wife; Bowfinger; Chill Factor; Dudley Do-Right; Inspector Gadget; The Iron Giant; Love Stinks; Mickey Blue Eyes; Outside Providence; Runaway Bride; The Sixth Sense; Stigmata; Stir of Echoes; The 13th Warrior; The Thomas Crown Affair.*

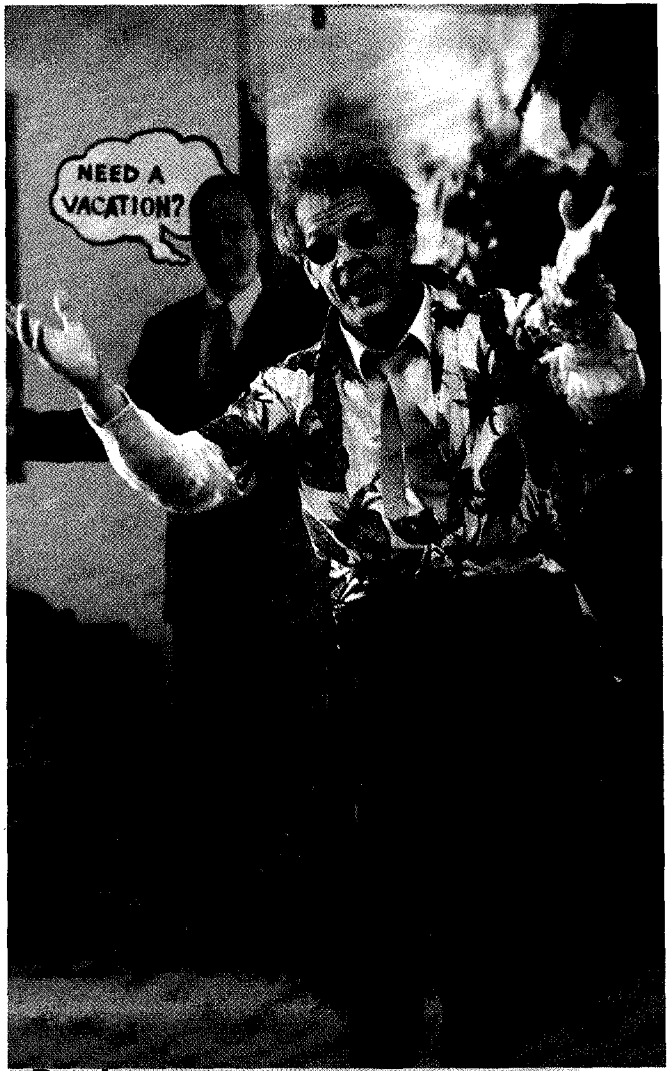
Museums, Societies, Etc.

American Museum of the Moving Image—Through 9/25: "The Films of Blake Edwards." 9/18: *A Shot in the Dark* (1964); *Operation Petticoat* (1959). 9/19: *What Did You Do in the War, Daddy?* (1966); *The Party* (1968). 36-01 35th Ave., Astoria, Queens (718-784-0077). Tickets, $4.50–$8.50. Members and children under 4, free.

Anthology Film Archives—9/14: Benefit with bands Low and Scarnella. 9/15: "New Filmmakers Series." Shorts: *Cat*; *Rowboat*; *Rocket*. Feature: *Burn*. 9/16–9/19: "Erotic Tales." *The Dutch Master; Elephants Never Forget; Wet; The Cloud Door; Touch Me; Can I Be Your Bratwurst, Please?; Vroom, Vroom, Vroom; Georgian Grapes.* 32 Second Ave. Call for showtimes (212-505-5110); $5.

BAM Rose Cinemas—9/14–9/15: *Lamerica* (1995). 9/16: *Belle de Jour* (1967). 9/17: *Our Man in Havana* (1959). 9/18: *Bunny Lake Is Missing* (1965). 9/19: *Christmas in July* (1940). 9/20: *Ivan the Terrible, Part I* (1944). 30 Lafayette Ave., Brooklyn (718-623-2770).

Cinema Classics—9/13-9/21: "The Films of Pedro Almodovar." 9/13-9/14: *Matador* (1986). 9/15-9/16: *Labyrinth of Passion* (1982). 9/17-9/18: *Women on the Verge of a Nervous Breakdown* (1989). 9/20-9/21: *Law of Desire* (1986). 332 E. 11th St. Call 675-6692 for info.; $5.


NEED A VACATION?

Previews
Unbalanced Breakfast

Breakfast of Champions **stars Bruce Willis as a small-town suicidal automotive dealer who gets mixed up with a cross-dresser (Nick Nolte) and a kooky sci-fi novelist (Albert Finney). Based on the book by kooky sci-fi novelist Kurt Vonnegut and directed by Alan Rudolph. Opens September 17.**

CMJ FilmFest—9/15–9/18: In conjunction with CMJ's MusicFest, CMJ will showcase 25 new films that explore the alliance between music and film, including the soon-to-be-rereleased 1968 Beatles classic *Yellow Submarine*, at CO Worldwide Cinema (340 W. 50th St.) and DGA Theater (110 W. 57th St.). Worldwide Cinema Schedule—9/15: *The Suburbans.* 9/16: *Afraid of Everything; Southie; The Minus Man; Sugar Town.* 9/17: *Body Shots; Radiation; Westway to the Worlds; Yellow Submarine; Southie.* 9/18: *Better Living Through Circuitry; Yellow Submarine; The Waiting Game; Afraid of Everything; Happy, Texas.* DGA Theater Schedule—9/16: *Dumbarton Bridge; Synergy: Visions of Vibe; Temporary Girl; Radiation.* Passes to the three-day event are $45. For information, call 516-498-3156 or check out www.cmj.com/FilmFest.

Film Forum—Ending 9/14: "The Joy of Pre-Code: Sex, Booze & Red Hot Jazz." 9/15–9/21: *Stop Making Sense* (1984). 209 W. Houston St. (727-8110); $8.50.

Film Society of Lincoln Center (The Walter Reade Theater)—Through 9/19: "The Danish Wave." 9/14: *Breaking the Waves* (1996). 9/14–9/15: *Let's Get Lost* (1997). 9/15–9/16: *The Magnetist's Fifth Winter* (1999). 9/16: *Barbara.* 9/17: *The Celebration* (1998). 9/17–9/18: *Heart of Light* (1998). 9/18–9/19: *The Humiliated* (1998). 9/19: *Barbara; The Celebration.* "Movies for Kids": 9/18–9/19: *Microcosmos* (1996). 65 W. 65th St., plaza level (875-5600); regular screenings $8.50–$15; "Movies for Kids" $3.

Goethe-Institut New York—9/15: *The New Sorrows of the Young W.* (1976). 1014 Fifth Ave. Call 439-8707 or visit www.goethe.de/newyork for more info.

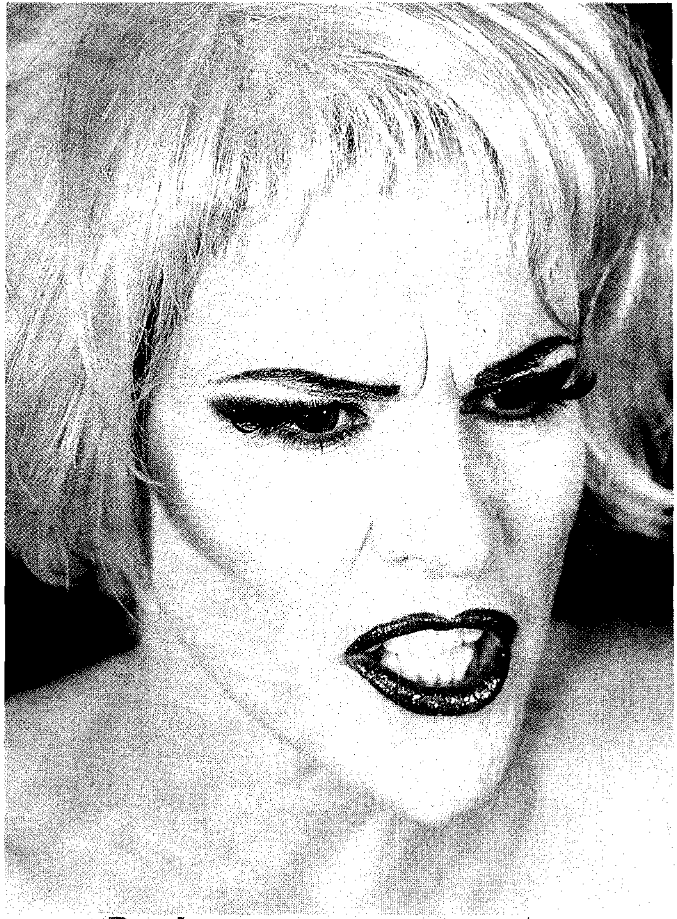
The Screening Room—Sunday brunch: *Breakfast at Tiffany's* (1961). Call theater for info. 54 Varick St. (334-2100); $8 ($5 for Sunday brunch patrons).

YWCA Cine-Club—Through 10/12: "Godard at the YWCA." 9/18–9/19: *Band of Outsiders* (1964). 610 Lexington Ave., at 53rd St. (735-9717); $6 members, $7 nonmembers.

hotograph by Joyce Rudolph.

theater

New Digs for Dixon Place...The Right Size



Previews
Boy-Girl-Boy-Girl

In the history of cast changes, this has to be the weirdest: Ally Sheedy, a girl, assumes the transsexual title character created by John Cameron Mitchell, a boy, in *Hedwig and the Angry Inch.* Admittedly, the themes of this brave, beautiful rock musical (sexual confusion, the quest for a soulmate, the precariousness of defining oneself by anatomy) lend themselves to a gender switcheroo, and Hedwig, like Sheedy, is a gal who spent years in obscurity—overlooked, unappreciated, virtually mocked for her craft. Art or life? Brilliant or daft? And can Sheedy *sing?* You decide. Performances start September 13 for an October 7 reopening.

Broadway

Previews and Openings

Dame Edna: The Royal Tour—The grande dame of the British stage flies in from London, bringing all her draggy voluptuousness with her for her latest one-woman show. $45–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 9/14 for a 10/17 opening. *Booth Theatre, 222 W. 45th St. (212-239-6200).*

Epic Proportions—Attention, Kristin Chenoweth fans! (C'mon, there are legions of you! Stand up.) The boop-a-doop cutie, whose admirers have been neurotically divided between 6-year-old girls and 28-year-old men ever since her Tony-adorable performance as Sally in *You're a Good Man, Charlie Brown,* now gets her own vehicle in this comedy about old-time Hollywood filmmaking by Larry Coen and *Friends* co-creator David Crane. The very busy Jerry Zaks directs. $45–$65. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30. In previews for a 9/30 opening. *Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).*

Now Playing

Annie Get Your Gun—Bernadette Peters plays the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover, Frank Butler (played by Tom Wopat), in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).*

Cabaret—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production. Robert Brill resuscitates a very functional but also eye-catching set. Peggy Eisenhauer and Mike Baldassari's razzle-dazzle lighting caps the razzmatazz. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. Joe Masteroff's refurbished book emphasizes the squalor of 1930 Berlin nightlife and the bisexuality of Clifford, the writer hero. The supporting cast delivers staunchly. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Susan Egan and Michael Hall. $25–$85. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened: 3/19/98. *Studio 54, 254 W. 54th St. (212-239-6200).*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $40–$75. Mon. and Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (212-239-6200). 2 hrs. 30 mins.*

Chicago—It was a gamble to transfer the Encores production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Minimalism prevails in this production. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) Now starring Sandy Duncan and the ravishing Ruthie Henshall. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/14/96. *Shubert, 225 W. 44th St. (212-239-6200). 2 hrs. 30 mins.*

Death of a Salesman—This *Salesman* is a hard but efficacious sell. "I sell, therefore I am" is the neo-Cartesian maxim Willy is meant to embody and explicate. Rightly, Miller embeds this value system in a business, social, and family context, but the interaction of the elements is achieved more by contrivance than by a sense of the inevitable. Yet most of the acting is splendid. Brian Dennehy is a man truly at the end of his tether, letting us in on every step of his decline via naïve optimism, disregard of reality, aging, and capitalist callousness. Elizabeth Franz settles into a quietly and thoroughly moving Linda. (Simon: 2/22/99.) $45–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).*

Footloose—Kevin Bacon is not a part of this maxi-musical adaptation of the 1984 movie, but the lead does have his haircut. Kenny Loggins, Tom Snow, et al., did the lyrics; Dean Pitchford and director Walter Bobbie did the book. $20–$75. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6. Opened: 10/22/98. *Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).*

Fosse—A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago.* $65–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Broadhurst Theatre, 235 W. 44th St. (212-239-6200).*

It Ain't Nothin' but the Blues—Powered by seven singers and a swinging band, the revue traces the history of the blues, starting with chants from the plantation and ending with sets from the bars of Chicago. $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador Theatre, 215 W. 49th St. (212-239-6200).*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. Book and lyrics by Leslie Bricusse, music by Frank Wildhorn. $45–$75. Tues.–Sat. at 8; Wed. and Sat. at 2, Sun. at 3. Opened: 4/28/97. *Plymouth Theatre, 236 W. 45th St. (212-239-6200).*

Kat and the Kings—The Olivier Award–winning musical about an all-black doo-wop group's struggle

Ground Rules:

***Except where noted, Broadway shows begin at 8 and* are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.**

Photograph by Michael Powers.

for recognition in Cape Town, South Africa, during the fifties. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Cort Theatre, 138 W. 48th St. (212-239-6200).*

es Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest eyes. (Simon: 3/31/97.) $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (212-239-6200).*

he Lion King—This spectacle rightfully earns that most abused of epithets: *magical.* Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. Puppetry from East and West is put to superlative use, yet the actors, singers, and dancers are accorded enough humanity to ply their anthropomorphic skills. And Taymor has found ways to transmute the strictly cartoonish bravura of the big-screen *Lion King* onto a stage so that nothing is lost in translation. (Simon: 12/1/97.) $20–$80. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. *New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).*

liss Saigon—This reworking of Puccini's *Madama Butterfly,* set in Vietnam during the fall of Saigon, is now one of Broadway's ten longest-running musicals. Music by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (212-239-6200).*

he Phantom of the Opera—Ten leads, eleven years, and roughly 7 million theatergoers later, Andrew Lloyd Webber's blockbuster continues to pack them in. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (212-239-6200). 2 hrs. 30 mins.*

agtime—A musical based on E. L. Doctorow's historical novel, with a book by Terrence McNally and music by the composer-lyricist team of Stephen Flaherty and Lynn Ahrens. The epic, neatly trimmed and tidied for the stage, braids the fates of three fictitious families—one black, one Jewish, one Wasp—and an assortment of historical characters. $60–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 1/18/97. *Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).*

ent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (212-307-4100).*

he Scarlet Pimpernel—Frank Wildhorn's celebration of romance, fabric, and the guillotine returns, after a wee summer hiatus. Carolee Carmello, who nabbed a 1999 Tony nomination for her moving performance as Lucille Frank in *Parade,* takes over the female lead. $45–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).*

ide Man—*A must.* This enjoyable play by Warren Leight is about sidemen, yesteryear's second-tier jazz musicians who hired out as supplementary players to various bands, and about their women. It is narrated by Clifford, the son of Gene, a trumpet player, and Terry, a sweet thing turned bitter. As the play moves from 1985 to 1953 and back, we hear about his parents' courtship, his birth, and the parents' growing estrangement as he grows up. We also get glimpses of the lives of Gene's fellow sidemen. As things move near-imperceptibly from comedy to drama, we relish the jive, the jokes, the frustrations enacted by seven actors in a production neatly tied together by Michael Mayer's apt direction. (Simon: 3/23/98.) Andrew McCarthy now stars. $25–$60. Mon.–Sat. at 8, Wed. and Sat. at 2. *Golden Theatre, 252 W. 45th St. (212-239-6200).*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the songbook Jerry Leiber and Mike Stoller wrote to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $65–$75. *At the Virginia Theatre, 245 W. 52nd St. (212-239-6200)?* Uh-huh. *2 hrs. 10 mins.*

Voices in the Dark—A spine-tingler about a popular radio therapist who receives menacing phone calls while vacationing in the Adirondacks. Starring the twice-Tony'd Judith Ivey; written by John Pielmeier, author of *Agnes of God.* $35–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Longacre Theatre, 220 W. 48th St. (212-239-6200).*

Opening The Bomb

Two Tokyo comedians are reincarnated as kamikaze pilots in 'The Winds of God,' the first play of the season at the American Place Theatre. The Japanese actor Masayuki Imai wrote it, stars, and directs; the show opens September 16. (Performances are in English.)

hotograph by Masahiko Yakou.

The Weir—A brew of ghost stories and ale from Ireland's baby-blue eminence Conor McPherson, who turned 27 this year. $60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).*

Off Broadway

Previews and Openings

Contact—A new dancer theater work by Susan Stroman (the inspired choreographer behind *Crazy for You* and *Showboat*) and John Weidman. Watch for the twinkly toes of Karen Ziemba. $60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 10/7 opening. *Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).*

The Country Club—Douglas Carter Beane, a founding wag of the Drama Dept. and author of *As Bees in Honey Drown,* possibly the funniest comedy of the 1997 season, comes roaring back, riding crop in hand, with this comedy about burned-out Wasps in their thirties. (Cast bonuses: Cynthia Nixon, Amy Sedaris.) $15. Tues.–Fri. at 8, Sat. at 3 and 8. Previews begin 9/14 for a 9/29 opening. Through 10/9. *Greenwich House Theatre, 27 Barrow St. (212-541-8441).*

Fully Committed—Becky Mode's comedy about the put-upon, out-of-work actor manning the phones at Manhattan's trendiest restaurant and the people harassing him. Directed by Nicholas Martin (*Full Gallop, Betty's Summer Vacation*); starring Mark Setlock. $39. Mon. and Wed.–Fri. at 8, Sat. at 6 and 9, Sun. at 3. Previews begin 9/16 for a 9/30 opening. *Vineyard Theatre, 108 E. 15th St. (212-353-3366).*

Give Me Your Answer, Do!—A new play from Brian Friel about the rivalry between two sibling writers—one with success and no self-respect, the other with self-respect and no success. Cast bonuses include Joel Grey and Lois Smith. Presented by the Roundabout. $55. Tues.–Sat. at 7:30. Wed., Sat., and Sun. at 2:30. In previews for a 10/5 opening. *Gramercy Theatre, 127 E. 23rd St. (212-777-4900).*

Mirandolina—Goldoni's classic about four characters in pursuit of the same Florentine landlady, as interpreted by the Pearl Theatre Company. $26–$33. Tues. and Thurs.–Sat. at 8, Wed., Sat., and Sun. at 2. Previews begin 9/14 for a 9/27 opening. *Pearl Theatre Company, 80 St. Marks Place. (212-598-9802).*

Missionary Position—Tara Greenaway's one-woman show about reconciling sex, spirituality, and illness. $35. Tues.–Sat. at 8. In previews for a 9/16 opening. Through 10/17. *Grove Street Playhouse, 15 Grove St. (212-279-4200).*

Mud/Drowning—Signature Theatre kicks off its season dedicated to Maria Irene Fornes with these two one-acts, the first of which won the author an Obie in 1984. $35. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Previews begin 9/14 for a 9/26 opening. Through 10/10. *Signature Theatre, 555 W. 42nd St. (212-967-1913).*

The Winds of God—Two modern Tokyo comedians are reincarnated as kamikaze pilots in the final days of World War II. Starring and written by Japanese actor Masayuki Imai; performed in English. $35–$45. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. In previews for a 9/16 opening. Through 10/31. *American Place Theater, 111 W. 46th St. (212-239-6200).*

Now Playing

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $45–$55. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (212-254-4370).*

Happening Place to Place

Ellie Covan loved the intimacy of the old Dixon Place—honestly, she did. But running an experimental theater out of her very own living room did feel, at moments, a bit like living in occupied France. Nearly a decade ago, when Blue Man Group first came to her Bowery snuggery to test *Tubes* (now a long-running bonanza at the Astor Place Theatre), they were tossing paint balloons hither and yon, leaving blotchy blue stains and fingerprints all over her walls. As recently as last March, she nearly came to blows with Jennifer Miller, a lesbian performance artist with a beard, over juggling fire—Covan's ceilings were only nine feet high, and the first row of the 57-person audience sat only one foot away. "Actually, the fire I could handle," says Covan, 44. "It was the *machetes* that were really scary." Happily, Covan doesn't have to worry about defaced property, four-alarm fires, or audience evisceration anymore—at least not on her own upholstery. On September 15, the Vineyard rechristens its smaller, 70-seat theater Dixon Place at Vineyard 26, and just in time, too: The lease for the old Dixon Place, Covan's home, expires this November. "It's going to be an improvement for everybody," says Covan, who, after thirteen years, was beginning to suffer the symptoms of hostess fatigue. "I'm going to have a lot more energy and a lot more to give." Of course, the company will continue to nurture the work of some 300 avant-garde artists per year (previous graduates include John Leguizamo, Reno, and Lisa Kron), and Covan, naturally, will still sit at its helm. She's even determined to re-create the homey atmosphere of her living room by serving tea to her guests and interspersing the Vineyard's seats with "some of Dixon Place's more famous sofas and chairs." But this time, she'll be commuting to the office, presumbly from a room of her own. Her feelings about it are predictably bittersweet. "A lot of things happened in my house," she says, "that people just cannot imagine." **JENNIFER SENIOR**

Next at bat this season: Derek Hughes, master magician and storyteller, who does more with a deck of cards than Henry Ford did with the wheel. For tickets and more information, call 212-532-1546. Performances begin September 28.

The Countess—Gregory Murphy's costume drama about the love triangle between John Ruskin, his wife, and painter John Everett Millais. $35–$45. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. *Samuel Beckett Theatre, 410 W. 42nd St. (212-307-4100).*

A Couple of Blaguards—Tired yet of the brothers McCourt? Good! We thought not. Come see Frank and Malachy's stage version of their coming-of-age story, performed by Mickey Kelly and Michael Judd. $45. Mon., Tues., Thurs., and Fri. at 8, Sat. and Sun. at 3 and 7:30. *Triad Theatre, 158 W. 72nd St. (212-799-4599).*

De la Guarda—A show that's part carnival, part rock concert, and almost entirely airborne. Dress in tatters; bring aspirin. $37.50–$45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (239-6200).*

Dear Liar—Jerome Kilty's comedy about the love affair between George Bernard Shaw and Mrs. Patrick Campbell, the celebrated London stage actress who originated the role of Eliza Doolittle in *Pygmalion*. Donal Donnelly plays him, Marian Seldes plays her, the Irish Rep presents, and Charlotte Moore, as always, directs. $30–$35. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. Through 9/19. *Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).*

The Exact Center of the Universe—If you're in the mood for a delightful, old-fashioned, well-made play, look no further than this one by Joan Vail Thorne. It concerns one of those prim yet feisty Southern matrons, Vada Love Powell, and her middle-aged son Apple, whom she just about turned into a sissy, until he meets two extraordinary young women. Under John Tillinger's sympathetic direction, Center tickles with its juicy dialogue and zesty characters. As Vada, Frances Sternhagen is good enough to eat. (Simon: 4/19/99. $17.50–$47.50. Tues.–Sat. at 8, Wed. and Sat. at 2 and Sun. at 3. *Century Theatre, 111 E. 15th St (212-239-6200).*

Fantasticks—The musical perennial that, happily, refuses to go away. $36.50–$39. Tues.–Fri. at 8, Sat. a 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (212-674 3838).*

Forbidden Broadway Cleans Up!—Gerard Alessandrini's newest update of his long-running musica spoof poking fun at the assorted absurdities o the Great White Way. $45–$47.50. Mon. and Wed.–Sat. at 8:15, Wed. at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. *Stardus Theatre, Broadway at 51st St. (212-239-6200).*

The Gathering—Theodore Bikel stars in this new play, set during the Reagan era in both the United States and Germany, about a family in conflic over its national duties. Written by Arje Shaw; presented by Jewish Repertory Theatre. $40–$45 Tues.–Sat. at 8, Wed. and Sun. at 2, Sun. at 3. *Playhouse 91, 316 E. 91st St. (212-239-6200).*

Hedwig and the Angry Inch—A German transsexua achieves self-actualization, not to mention tabloid fame, through songwriting in this brave beautiful rock musical by John Cameron Mitchell. Stephen Trask did the catchy music and lyrics; Ally Sheedy now plays the title character. $20–$49.50. Mon.–Thurs. at 8, Fri. at 8 and 11, Sat. at 7 and 10. Opened: 2/14/98. *Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (212-239-6200).*

I Love You, You're Perfect, Now Change—They're here They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what in the context of most contemporary musicals seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend. $49.50–$52.50. Mon. and Tues. at 8 Wed. at 2:30, Fri. at 8, Sat. at 2:30 and 8, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

It's My Party (And I'll Die if I Want To)—F. Murray Abraham and Joyce Van Patten star in this Australian tragicomedy about a man who's convinced he's got 111 minutes left to live. Written by Elizabeth Coleman; directed by Jeannie Berlin. $45 Mon.–Fri. at 8, Sat. at 4 and 8. Through 9/25. *ArcLight Theatre, 152 W. 71st St. (212-307-4100).*

Jar the Floor—A drama exploring the bittersweet bonds between four generations of African-American women, set on Great-Grandma's 90th birthday. Written by Cheryl L. West; starring Irma P Hall, Regina Taylor, Linda Powell, and the prodigiously gifted Lynne Thigpen. $10–$45. Mon. and Tues. at 8, Wed. at 2 and 7, Thurs. and Fri. at 8, Sat. at 2 and 8. Through 9/18. *Second Stage Theatre, 307 W. 43rd St. (212-246-4422).*

Keep Bangin'—Soft-shoe-shufflin' Savion Glover directs the talented bucket drummers of *Bring in 'Da Noise, Bring in 'Da Funk*. $20–$40. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. *Players Theatre, 115 Macdougal St. (212-239-6200).*

Late Nite Catechism—Maripat Donovan as a parochial-school teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church Annex, 308 W. 46th St. (212-239-6200).*

Naked Boys Singing—Just like a musical revue, but without pants. $45–$65. Mon., Wed., and Thurs. at 8; Fri. and Sat. at 7 and 10; Sun. at 8. *Actor's Playhouse, 100 Seventh Ave. So. (212-463-0060).*

Over the River and Through the Woods—A new comedy from Joe DiPietro, author of *I Love You, You're Perfect, Now Change*, about the meddling efforts of four Italian-American grandparents to change the life of their grandson. $47.50. Mon., Tues. , Fri. and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *John Houseman Theatre, 450 W. 42nd St. (212-239-6200).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7 Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre 1553 Broadway, at 46th St. (212-695-3401).*

Photograph by Carl Sturmer

ecrets Every Smart Traveler Should Know—There is a decent amount of merriment to be had from this revue. Inspired—or incited—by a homonymous travel guide, this show by a number of hands pokes fun at every aspect of travel, from the hopeless phone calls for airline reservations to the joys of sandy Uzbekistan. Nothing is overlooked, though some things are a mite undercooked. Even the Ca*th*tilian li*th*p ge*th* a tuneful *th*ong tribute. (Simon: 12/15/97.) $20–$47.50; optional dinner one hour before curtain. Mon., Wed., Thurs., and Fri. at 8, Sat. at 2:30 and 8, Sun. at 3 and 7:30. Opened 10/30/97. *Ibis Theatre, 321 W. 44th St. (212-239-6200).*

tomp—As the title implies, an energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, and, yes, the kitchen sink. $24.50–$49.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (212-477-2477).*

Streetcar Named Desire—L'affaire Kowalski, as interpreted by avant-garde director Ivo van Hove. Elizabeth Marvel plays Blanche, the disintegrating Southern belle; Jenny Bacon plays Stella; Bruce McKenzie is Stanley. $12–$45. Tues.–Fri. at 8, Sat. and Sun. at 3 and 8. *New York Theatre Workshop, 79 E. 4th St. (212-460-5475).*

ummer of '69—*Play "Circle Game"!* The songful story of Woodstock, told through dialogue and tunes of the times, performed by a group of eight. Listen for Jefferson Airplane, Joni Mitchell, Bob Dylan, etc. $19.69–$49.50. Mon. and Wed.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. *Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).*

hings You Shouldn't Say Past Midnight—A comedy in three beds by freshman playwright Peter Ackerman. Now with Hazelle Goodman, Larry Storch, and Peter Rini. $19–$48. Mon. and Wed.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. *Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).*

hwak—More nifty trickery from the Umbilical Brothers, a well-matched but unrelated pair of kinetic Australians. Likely to give the words *extended run* a whole new meaning. $25–$35. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3. *Minetta Lane Theatre, 18 Minetta Lane (212-307-4100).*

ony 'n' Tina's Wedding—A wedding at *St. Luke's Church, 308 W. 46th St.*, then a reception at *Vinnie Black's Vegas Room, Hotel Edison, 221 W. 46th St.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $65–$75. Thurs.–Sat. at 7, Sun. at 2. Opened: 2/6/88. *(212-239-6200).*

½ Jews—A comedy about a prominent civil-rights attorney's relationships with his irascible father and lawyer son. By Alan Brandt. $32.50. Wed.–Sat. at 8:30, Wed. at 3, Sat. at 5, Sun. at 2 and 5:30. *Raymond J. Greenwald Theatre, 307 W. 26th St. (212-239-6200).*

Vit—Can a play be made out of the last hours of a professor of literature dying of ovarian cancer? A play that hinges on a close reading of Donne's *Holy Sonnets*? That, without slighting its seriousness, sees the comedy in dying? No? Think again: Margaret Edson, with her firstling effort, has managed it, and more. For this play alone, she should be handed the Harvard English department, along with her Pulitzer. (Simon: 9/28/98.) Now starring Judith Light. $35–$49.50. Tues.–Sat. at 8; Wed., Sat., and Sun. at 3. *Union Square Theatre, 100 E. 17th St. (212-307-4100).*

Off-Off Broadway

venue A—A revival of David Steen's noirish drama about despair in the big city. $15. Thurs.–Mon. at 8. Through 10/9. *29th Street Rep Theatre, 212 W. 29th St. (212-465-0575).*

aught in the Act—Threshold Theater Company's fourth annual Obie-winning international festival of one-acts. Call for specific shows and details. $12. Tues.–Thurs. at 8, Fri. and Sat. at 8 and 10, Sun. at 3 and 6. Through 10/3. *HERE, 145 Sixth Ave., at Dominick St. (212-647-0202).*

ock & Bull Story—A violent and sexually explicit drama by Richard Crowe and Richard Zajdlic that uses the boxing match as a metaphor for male relationships. $15. Wed.–Sat. at 8, Sun. at 3. Through 9/26. *Greenwich Street Theatre, 547 Greenwich St. (212-532-8887).*

Do You Come Here Often?—An absurdist ditty about two men trapped in the same bathroom for 25 years, performed by renowned British comedy team the Right Size. London and Edinburgh loved it. $25. Wed. and Thurs. at 8:30, Fri. and Sat. at 8:30 and 11, Sun. at 8:30. Through 10/10. *P.S. 122, 150 First Ave., at 9th St. (212-477-5288).*

The Donkey Show—*A Midsummer Night's Dream*, recast in a seventies disco, complemented by all the period tunes. $25. Tues.–Sun. at 9. *El Flamingo, 547 W. 21st St. (212-307-4100).*

Funbox2000—A "sensory theater" work involving text, sound, music, light. Presented by Faux-Real Theatre Company. $14. Fri. and Sat. at 10:30. *Piano Store, 158 Ludlow St. (212-353-6935).*

Hospital—Axis Company's high-tech, big-screen, five-episode exploration of the dream life of a boy in a coma. $10. Thurs. and Fri. at 8. Through 9/17. *Axis Theatre, 1 Sheridan Square (212-807-9300).*

Hotel California—Richard Harrington and Chris Kauffman's comedy about a Belgian mercenary and his personal mime. The show originated at Fringe NYC; now part of Nada's Pure Pop Festival. $9. Tues. (and some Mons.) at 9. Through 9/28. *Nada 45, 445 W. 45th St. (800-965-4827).*

Jerusalem Syndrome—A guided tour through the caverns of Marc Maron's unusual mind. $15. Thurs.–Sun. at 7:30. *Nada 45, 445 W. 45th St. (212-581-6030).*

The Merchant of Venice—Set at Limelight, whose stained-glass windows and sticky bar will be used, no doubt, to maximum effect. Fractured Atlas Productions presents. $10–$20. Thurs.–Sat. at 7:30. *Limelight, 47 W. 20th St. (212-802-9350).*

Monday Night Magic—Internationally known magicians munch on glass, puncture flailing assistants with swords, yank rabbits from hats, etc., all in an intimate setting. $20–$27.50. Mon. at 8. *Sullivan Street Playhouse, 181 Sullivan St. (307-4100).*

Monster—Daniel MacIvor's kinetic, one-man freak-fest about the demons that reside in us all. $15. Thurs.–Sun. at 7:30. Through 9/26. *P.S. 122, 150 First Ave., at 9th St. (212-477-5288).*

Murdered by the Mob—When this family gets together, it's murder. *Heh heh heh.* One of two interactive mob comedies now running Off Broadway; a four-course meal is included, plus take-home gifts and fake Academy Awards to the audience's best actors. $55. Fri. at 7:30 and Sat. at 7. *Rio's Supper Club, 393 Eighth Ave., bet. 29th and 30th Sts. (800-MURDERINC).*

My Last Year With the Nuns—Matt Smith's new play about growing up white on a racially divided street during the sixties. $12. Thurs. and Fri. at 8. Through 9/24. *HERE, 145 Sixth Ave. (212-647-0202).*

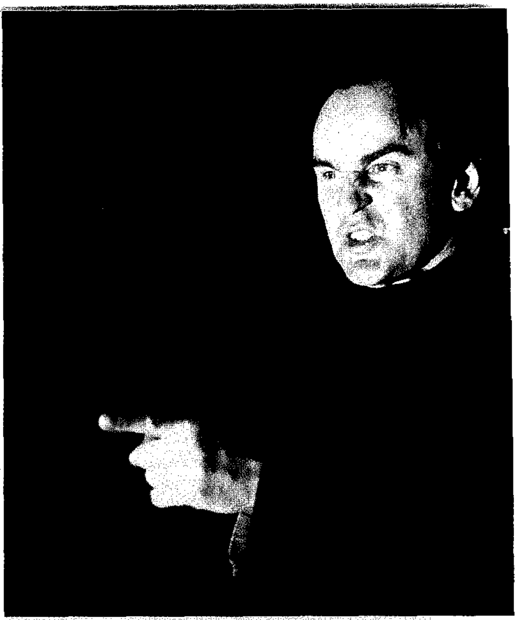
On the Razzle—Cocteau Rep. revives Tom Stoppard's 1981 comedy about two small-town grocery clerks in Austria who sneak into Vienna for the night. $15–$30. Thurs.–Sat. at 8, Sun. at 3, some Wed. at 8. Through 10/21. *Bouwerie Lane Theatre, 330 Bowery. (212-677-0060).*

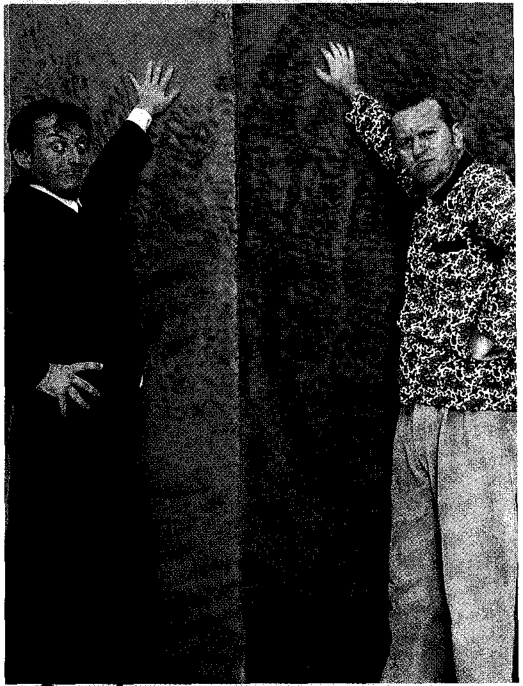
Revenge in the Mob—When this family gets together, it's *also* murder. A four-course meal is included, so we'll assume the carnage isn't graphic. $60. Fri. and Sat. at 8. *Arno Ristorante, 141 W. 38th St. (888-MOB-BOYS).*

Survival: New York—Theater for the New City's new musical about the unique life of a Manhattan public garden and its denizens. Free. Sat. and Sun. at 2. Through 9/19. *Production roves from borough to borough; call 212-254-1109 for locations and schedules.*

Who Will Carry the Word—A new drama by Charlotte Delbo, a Holocaust survivor, that pulls together the voices of twelve women who died in Auschwitz. $15. Wed.–Sat. at 8. *New 42nd Street Theater, 348 W. 42nd St. (212-330-7196).*

Whoa-Jack!—After a successful run at the Tribeca Playhouse, Jeff Cohen's update of Georg Büchner's *Woyzeck* has been reworked yet again, scored with blues and jazz standards and set on an Alabama Army base in 1960. $15. Fri. at 8, Sat. at 2 and 8, Sun. at 3. *Aaron Davis Hall, 135th St. and Convent Ave. (212-650-7148).*





Openings

Peachy Pair

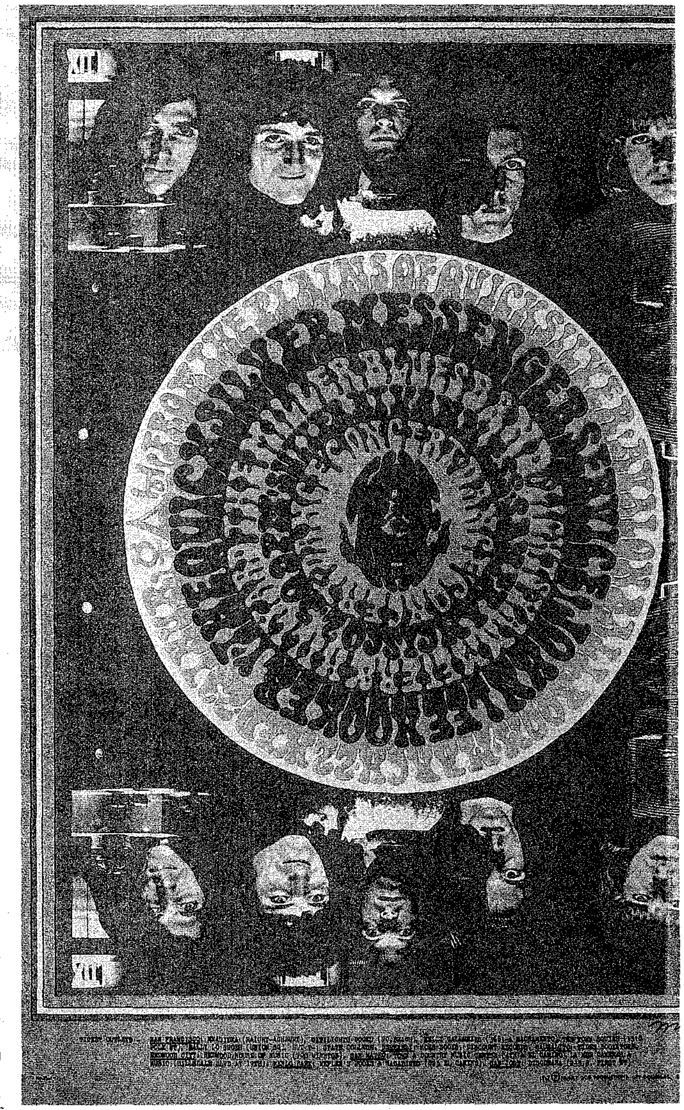
A tip: Pitch a tent outside P.S. 122 this weekend and stay there. The shows currently running on its two main stages, *Monster* and *Do You Come Here Often?*, should be among the best of the art center's twentieth-anniversary season. The former, which runs till September 26, is a one-man, multiple-character freakfest from Canada's Daniel MacIvor (pictured, top) about the various demons residing in us all. The latter, an absurdist ditty from the British comedy duo the Right Size (above, Sean Foley, at left, and Hamish McColl), is about two strangers who find themselves trapped in the same bathroom for 25 years. (Though the show runs only through October 10.)

hotographs: top, Guntar Kravis; bottom, Hugo Glendinning.

art

Jennifer Bolande...Trippy World

On View **What used to be college-dorm décor from the sixties and seventies has spawned a trend among contemporary artists. But "Trippy World," a group show of 28 artists, juxtaposes the works of psychedelic classicists—Victor Moscoso (right, *From the Plains of Quicksilver,* 1967), collaborators Stanley Mouse and Alton Kelley, Martin Sharp, and others—with mind-bending works by artists of all ages and inclinations, among them Mary Beyt, Minnie Evans, Peter Nagy, Sigmar Polke, and James Siena. At Baron/Boisanté Editions, 50 West 57th Street; September 18 through November 6.**



Galleries

Solos

Madison Avenue and Vicinity

Luisa Caldwell—A site-specific installation titled *Cow Palace* that transforms the gallery into an exotic interior whose centerpiece is a full-scale sculpture of a cow; through 10/16. Sculpture Center, 167 E. 69th St. (212-879-3500).

Elie Nadelman/Martin Dieterle—A selection of the artist's folk- and Tanagra-inspired "doll" sculptures in ceramic, papier-mâché, and plaster/Paintings. Through 10/2. Salander-O'Reilly, 20 E. 79th St. (212-879-6606).

Katherine Manisco—Recent botanical watercolors; through 9/28. Brady, 3 E. 76th St. (212-249-7212).

Jacques Villeglé—A survey of the French artist's *décollages*, sections of torn posters salvaged from the street that incorporate the gestures of passersby; through 10/23. Ubu, 16 E. 78th St. (212-794-4444).

Ray Yoshida—New collages in which snippets of newspaper comics are arranged in sequential rows; through 10/9. Baumgold, 128 E. 72nd St. (212-861-7338).

57th Street Area

Laura Anderson Barbata—Found-object sculptures; through 10/9. Barquet, 41 E. 57th St. (212-644-9090).

Debra Bermingham/Paul Wonner—Atmospheric landscape paintings/Landscape and still-life paintings. Through 10/2. Moore, 724 Fifth Ave. (212-247-2111).

Sandow Birk—Paintings on the theme of the gay-rights movement; through 10/9. McGrath, 20 W. 57th St. (212-956-3366).

Grisha Bruskin/Magdalena Abakanowicz—Recent ceramic plates in 34 editions, each edition corresponding to a letter of the Russian alphabet, and figurines cast in silver or porcelain/Expressionistic drawings of wild flowers. Through 10/5. Marlborough, 40 W. 57th St. (212-541-4900).

Kenneth Dingwall/Kevin Sloan—Minimal abstract paintings by the Scottish artist/Paintings in which ornate fruit-and-flower still-lifes are set against romantic landscapes. Through 10/7. Perlow, 41 E. 57th St. (212-644-7171).

Simon Dinnerstein—Recent paintings of figures in interiors; through 10/2. ACA, 41 E. 57th St. (212-644-8300).

Allen Ginsberg/Sharon Horvath—Photographs with handwritten captions by the seminal Beat poet/Small-scale collages. Through 10/9. De Nagy, 724 Fifth Ave. (212-262-5050).

Holly Lane—Paintings that juxtapose images of the ancient past with contemporary icons; through 10/16. Schmidt-Bingham, 41 E. 57th St. (212-888-1122).

Catherine Lee—Monumental bronze sculptures in eight different geometric shapes; through 10/16. Lelong, 20 W. 57th St. (212-315-0470).

Kit Rank—Recent paintings that depict domestic scenes of various ethnic groups; through 10/2. McKee, 745 Fifth Ave. (212-688-5951).

Tom Sachs—New sculptures that elevate everyday household objects into shrines; through 10/23. Boone, 745 Fifth Ave. (212-752-2929).

Meg Shields/Alexandra Tyng—Still-life paintings/Paintings of unpopulated views of Maine. Through 10/9. Fischbach, 24 W. 57th St. (212-759-2345).

Mary Joan Waid/Herman Braun-Vega—New still-life paintings/Paintings that re-cast scenes from well-known paintings. Through 10/2. Haime, 41 E. 57th St. (212-888-3550).

Henry Ward—Large-scale paintings of young adults who seem to possess an innate glamour; through 10/2. Tatistcheff, 50 W. 57th St. (212-664-0907).

Jack Youngerman—Abstract paintings and works on paper made by the artist when he was living in Paris; through 10/30. Washburn, 20 W. 57th St. (212-397-6780).

SoHo and TriBeCa

Karen Arm—Landscape paintings on vertical canvases in which short, repetitive marks on large planes of flat color present nature as complex organic structures; through 10/9. P.P.O.W., 476 Broom St. (212-941-8642).

Leandro Erlich—Sculptures based on the ideas "rooms" and "views"; through 10/16. Kent, 6 Prince St. (212-966-7820).

Ceal Floyer—A sound installation, a work on pape and a video work that explore ideas of reductio time, and repetition, by the London-based artis through 10/9. Kaplan, 48 Greene St. (212-226 6131).

Willy Heeks—Recent abstract paintings that incor porate decorative forms, such as stencil pattern ing and images suggesting wrought-iron gate through 10/9. Beitzel, 102 Prince St. (212-219 2863).

Jessica Higgins—An installation inspired by a patter poem by the artist's father, the late Fluxus artis Dick Higgins; through 10/2. Harvey, 537 Broadway (212-925-7651).

Photograph courtesy of Family Dog/Baron/Boisanté Galler

hirazeh Houshiary—Paintings by a London-based artist that are built up of delicate webs of pigment or graphite on a black or white field and reflect her dedication to and interest in Sufism; through 10/30. Lehmann Maupin, 39 Greene St. (212-965-0753).

aturah Hutcheson—New paintings, drawings, and photographs; through 9/30. Kasmin, 74 Grand St. (212-219-3219).

i Lin Lee—Paintings of cartoonlike characters that suggest the cyclical aspect of life; through 10/16. Donahue/Sosinski, 560 Broadway (212-226-1111).

argaret Kilgallen/Lane Twitchell—A painting that covers the main gallery space from floor to ceiling with a collagelike narrative of shop signs in old-fashioned typography, trees, and other nostalgic images/Work in folded and cut paper that draw on Mormon history and the history of the American West. Through 10/9. Deitch Projects, 76 Grand St. (212-343-7300).

livier Mosset—Five new paintings executed on site and a selection of earlier works by this Swiss artist known for reducing painting to its simplest elements; through 10/23. Brownstone, 39 Wooster St. (212-334-3455).

ebecca Salter—New abstract paintings and works on paper that depict dense fields of finely patterned brush strokes from which phantomlike forms emerge; through 10/2. M-13, 72 Greene St. (212-925-3007).

oshua Selman—*Off the Grid,* a sonic "event" in which mutilated electric guitars and other sound-emitting devices are planted in soil, salt, ice, wood, and other natural substances; through 10/2. Fung, 537 Broadway (212-334-6242).

oan Semmel—Paintings made between 1977 and 1978 that depict the artist looking at her own body; through 10/9. Algus, 25 Thompson St. (212-966-1758).

utaka Stone—New work; through 10/9. Zwirner, 43 Greene St. (212-966-9074).

ot Vital—Recent marble and plaster sculptures by the Swiss artist that reveal the complex relations between man, animals, and nature; through 10/2. Sperone Westwater, 142 Greene St. (212-431-3685).

amela Wye—New paintings and works on paper whose themes include gender, sexuality, relationships, and maternity; through 10/23. Ross, 568 Broadway (212-343-2161).

Chelsea

ans Accola—A series of photographic collages that record the artist's daily urban meanderings; through 10/9. Eller, 529 W. 20th St. (212-206-6411).

éleste Boursier-Mougenot/Michael Hurson—An installation and video projections/Recent works on paper based on fragments of day-to-day conversations overheard and recorded by the artist. Through 10/16. Cooper, 534 W. 21st St. (212-255-1105).

iana Cooper—Paintings, constructions/installations, and works on paper, which, though abstract, suggest a narrative of cause and effect; through 10/9. Postmasters, 459 W. 19th St. (212-727-3323).

oy Episalla—New photographs that continue the artist's exploration of the meanings and metaphors of the domestic; through 10/9. Debs, 529 W. 20th St. (212-647-7080).

evin Everson—Short videos, large-format Wide-Lux photographs, and various objects made in relation to the videos, all illuminating occupations that the artist thinks many Americans take for granted; through 10/9. Deven Golden, 529 W. 20th St. (212-414-8458).

ill Freiwald/Pierre Dorion—Small and monumentally scaled watercolor portraits/Paintings of urban landscapes, interior scenes, and architectural details that are void of human presence. Through 10/9. Shainman, 513 W. 20th St. (212-645-1701).

om Gregg—Paintings that juxtapose fruit and vegetable still-life arrangements against background layers of imagery drawn from cartoons, high-school yearbooks, and catalogues; through 10/16. Billis, 526 W. 26th St. (212-645-2621).

William L. Hawkins/Elinor Carucci—Rarely seen collage works by the self-taught artist/Photographs that depict small, private details of the artist's surroundings. Through 10/9. Ricco/Maresca, 529 W. 20th St. (212-627-4819).

Susanne Kühn—Paintings of metaphysical landscapes that suggest a sense of longing for place; through 10/9. Maynes, 529 W. 20th St. (212-741-3318).

Pat Lipsky/David McDonald—Geometric abstract paintings/Small-scale wall and floor sculptures of hydrocal, putty, and pigment whose forms are derived from vernacular architecture and small personal shrines found in India. Through 10/9. Harris, 529 W. 20th St. (212-463-9666).

Giles Lyon—Colorful, large-scale paintings whose biomorphic structures suggest an out-of-control, scientifically obsessed culture; through 10/16. Feigen Contemporary, 535 W. 20th St. (212-741-3318).

Creighton Michael—A fifteen-year survey of drawings and sculptures; through 10/9. Foster, 529 W. 20th St. (212-966-9024).

Holly Miller—Monochromatic paintings that are stitched or "drawn" with thread; through 10/16. Clementine, 526 W. 26th St. (212-243-5937).

Yasumasa Morimura—Photographic self-portraits in which the artist inserts his own image into masterpieces by Rembrandt, Manet, Man Ray, and others; through 10/16. Luhring Augustine, 531 W. 24th St. (212-206-9100).

Steven Parrino—Large-scale black paintings that have been destroyed and remade; through 10/2. Team, 527 W. 26th St. (212-279-9219).

Dan Peterman—An installation that uses natural and synthesized materials to throw systems of manufacture—and its assumptions of exchange, labor, and production—into relief; through 10/16. Rosen, 525 W. 24th St. (212-627-6000).

Aldo Rossi/Erik Gunnar Asplund—Architectural drawings from the estates of both architects; through 10/16. Protetch, 511 W. 22nd St. (212-633-6999).

David Shapiro—The artist's latest playful sculptures, among them cast-tofu heads of couples, a life-size collapsible-toy self-portrait, and a playable arcade video game; through 10/16. Liebman Magnan, 552 W. 24th St. (212-255-3225).

Andreas Slominski—Quirky "animal-trap" sculptures that bring to mind the obsessed backwoods trapper, the kitschy garden ornament, or the pest-control business; through 10/16. Metro Pictures, 519 W. 24th St. (212-206-7100).

Joseph Stashkevetch—Works on paper in watercolor or conté crayon that originate from photographs taken by the artist of empty motel rooms; through 10/16. Morris, 465 W. 23rd St. (212-727-2752).

Richard Tsao—New abstract paintings whose deeply encrusted, intensely colored surfaces appear to glow; through 10/16. Thatcher Projects, 529 W. 20th St. (212-675-0222).

Su-en Wong/Isidro Blasco—Paintings that feature a lone figure isolated in a minimal field of pastel color/An installation of an imagined room created from wood scraps, found materials, and light. Through 10/16. Stux, 529 W. 20th St. (212-362-1600).

Group Shows

Madison Avenue and Vicinity

Hirschl & Adler—21 E. 70th St. (212-535-8810). "Impossible Landscapes of the Mind," Surrealist oils, sculptures, and works on paper by Howard, Masson, Picasso, Seliger, Sage, Tchelitchew, others; through 10/16.

57th Street Area

Ameringer/Howard—41 E. 57th St. (212-935-1110). "Drawn to Matisse," modern and contemporary works on paper by Avery, Frankenthaler, Hockney, Kelly, Le Corbusier, Mapplethorpe, Motherwell, Warhol, others; through 10/16.

Rubin—730 Fifth Ave. (212-445-0444). "Primed and Unprimed," paintings from the sixties and seventies by Albers, Francis, Guston, Kelly, Mitchell, Twombly, others; through 10/2.

SoHo and TriBeCa

Apex Art—291 Church St. (212-431-5270). "The Production of Production," works by Balk, Hendee, James, Pflumm, others; through 10/9.

Art in General—79 Walker St. (212-219-0473). "Surface Tension," works exploring skin with X-ray, thermosensitive video, inframetric imaging, and other techniques in photographs, paintings, sculpture, and new media; through 10/30.

Swiss Institute—495 Broadway (212-925-2040). "I Said I Love. That Is the Promise," an exhibition that explores the works of Jean-Luc Godard; through 10/16.

Chelsea

AC Project Room—453 W. 17th St. (645-4970). "Story," curated by Elyse Goldberg and featuring works by Askin, Banner, Bloom, Fujiyoshi, Huan, Lawler, others; through 10/9.

Bonakdar Jancou—521 W. 21st St. (212-414-4144). Drawings by Cinto, Eliasson, Long, Neto, Preheim, Imschoot, others; through 10/16.

D'Amelio Terras—525 W. 22nd St. (212-352-9460). Drawings by Feher, Marclay, Naito; through 10/2.

Trans Hudson—416 W. 13th St. (212-242-3232). "The Ecstatic," works that attack the United States' severe anti-drug policies by Ligon, Moffatt, Mondini-Ruiz, Sax, Tomaselli, others; through 9/21.

Photography

Alvin Booth/Ferenc Berko—Photographic nudes in conjunction with the artist's new monograph, *Corpus*/Vintage prints of nudes from 1938 to 1942. Through 10/9. Richardson, 560 Broadway (212-343-1255).

Jennifer Bolande—*Appliance House,* a miniature photographic recreation of the Lever House as seen at night; through 10/16. Alexander and Bonin, 132 Tenth Ave. (212-367-7474).

Danziger—851 Madison Ave. (212-734-5300). Works by Brandt, Brassai, Drtikol, Frank, Vishniac; through 10/17.

Mitch Epstein—Recent large-scale color works that collectively form a portrait of the photographer's home in New York; through 10/16. Sikkema, 530 W. 22nd St. (212-941-6210).

Janieta Eyre—Black-and-white self-portraits that depict the artist in surreal Gothic postures and scenarios; through 10/26. Cristinerose, 529 W. 20th St. (212-206-0297).

Adam Fuss—New photograms and daguerrotypes; through 10/16. Cheim & Read, 521 W. 23rd St. (212-242-7727).

Greenberg—120 Wooster St. (212-334-0010). Archival New York *Times* photographs of Times Square culled from the new publication, *A Century in Times Square;* through 10/16.

ICP—1130 Fifth Ave., at 94th St. (212-860-1777), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8), Sat. and Sun. 10–6; $6, $4 students and seniors. "Sea Change," contemporary photographs of seascapes by Adams, Cooper, Flick, Klipper, Stewart, West, Yamazaki, others; and "Myths, Dreams, and Realities in Contemporary Argentine Photography," with works by Casaballe, Díaz, Gil, Lestido, Valansi, Zout, others; through 9/26.

ICP Midtown—1133 Sixth Ave., at 43rd St. (212-768-4682), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8), Sat. and Sun. 10–6; $6, $4 students and seniors. "Bill Brandt: A Retrospective." Approximately 150 prints spanning 50 years of the British photographer's career, including his documentation of British class structure in the thirties, atmospheric landscapes, surrealistic studies of nudes, and portraits of Francis Bacon, Henry Moore, E. M. Forster, and other important artists and writers of his day; through 10/31.

Claire Jervert—New works exploring television-mediated experience; through 10/9. Martz, 529 W. 20th St. (212-206-3686).

Nikki S. Lee—Snapshot-style color photographs of the artist as a member of different ethnic and social groups; through 10/16. Tonkonow, 601 W. 26th St. (212-255-8450).

Reagan Louie/Daido Moriyama—Color images of Hong Kong, Taiwan, Vietnam, and Korea by the Asian-American photographer/Twenty-five vintage prints by the Japanese modernist. Through 10/30. Miller, 20 W. 57th St. (397-3930).

Richard Misrach—Recent landscape photographs of the San Francisco Bay area; through 10/9. Mann, 210 Eleventh Ave. (212-570-1223).

Shigeyoshi Ohi—Photographs that depict a man projecting an image of a carp onto a waterfall at night; through 10/9. Silverstein, 520 W. 21st St. (212-929-4300).

Irving Penn—New or unseen platinum, silver, and color prints; through 9/25 at PaceWildenstein, 32 E. 57th St. (212-431-3292), and a series of gelatin silver prints of Marcel Duchamp, through 10/23 at Pace/MacGill, 32 E. 57th St. (212-759-7999).

Alison Rossiter—Recent color and black-and-white photographs, many of whose subjects are holes in the ground; through 10/16. Morthland, 225 Tenth Ave. (212-242-7767).

Saul—560 Broadway (212-431-0747). "Artificial Nature," vintage and contemporary photograms by De Patta, Drtikol, Merola, Metzker, Moholy-Nagy, Siegel, others; through 10/9.

Nancy Shaver—Photographs, photographic sculptures, and sculptural works by the New York artist; through 10/2. Marcus, 578 Broadway (212-226-3200).

Wessel + O'Connor—242 W. 26th St. (212-242-8811). "Female," images depicting women by Alpern, Avedon, Chiang, Goldin, Hujar, Muniz, Steiner, Warhol, Weems, Woodman, others; through 10/10.

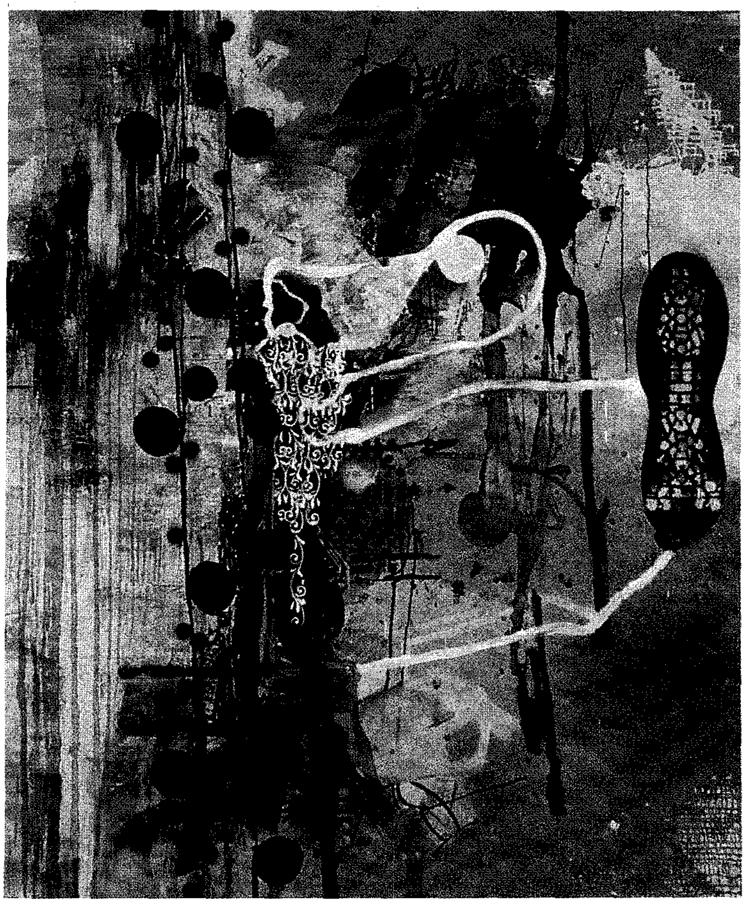
Museums

American Craft Museum—"Head, Heart, and Hands: Native American Craft Traditions in a Contemporary World." A survey of works in all media by contemporary Native Americans; through 10/10. . . . "The Spirit of Cloth: African-American Quilts Today." Fiber-art works by more than 30 African-American artists from the Women of Color Quilter's Network; through 10/10. 40 W. 53rd St. (212-956-3535); Tues.–Wed., Fri.–Sun. 10–6, Thurs. till 8 (pay as you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"The *Endurance:* Shackleton's Legendary Antarctic Expedition." More than 150 photographs by ship photographer Frank Hurley documenting Sir Ernest Shackleton's voyage to the Antarctic in 1914; through 10/11. Central Park West, at 79th St. (212-769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society—"Fire Over Earth: Ceramics From the Collection of the Asia Society"; through 11/28. 725 Park Ave., at 70th St. (212-517-ASIA), Tues.–Sat. 11–6, Sun. 12–5, Thurs. 11–8 (6–8 free admission); $4, $2 students and seniors.

Talent **Willy Heeks's new abstract paintings continue to evoke the natural world—or, more specifically, a landscape lit from within—not unlike Charles Burchfield's shimmering visions of trees and skies. Heeks also hints at a human presence through his incorporation of images based on such man-made decorative forms as stencils and wrought-iron gates. At David Beitzel Gallery, 102 Prince Street; through October 9.**



Photograph courtesy of David Beizel Galler

Brooklyn Museum of Art—"The Matthew Scott Sloan Collection of American Furniture"; through 9/30. . . . "Winslow Homer: Illustrating America." Approximately 75 wood engravings selected from a collection of more than 225 works given to the museum by Harvey Isbitts; through 10/10. 200 Eastern Pkwy., Brooklyn (718-638-5000); Tues.–Fri. 10–5 (Thurs. to 8), Sat. 11–6 (till 11 P.M. on the first Saturday of every month), Sun. 11–6; $4, $2 students, $1.50 seniors (admission to "Impressionists in Winter" is $9.50 adults, $7.50 students and seniors and includes general admission).

Cooper-Hewitt, National Design Museum, Smithsonian Institution—The museum will be closed through 10/11 for the installation of "The Work of Charles and Ray Eames: A Legacy of Invention," opening on 10/12. 2 E. 91st St. (212-849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (5–9, free admission); $5, $3 seniors and students.

Dia—"Thomas Schütte: Part III: *In Medias Res*"; 9/16–2/28/00. . . . "Robert Irwin: *Excursus: Homage to the Square*"; through 12/30. . . . "Stan Douglas and Douglas Gordon: *Double Vision*"; through 3/30/00. 548 W. 22nd St. (212-989-5566), Wed.–Sun. 12–6; $6, $3 students and seniors.

Drawing Center—"Selections Fall '99." Works on paper by five emerging artists; through 10/14. . . . "Darkness Like a Dream: Nineteenth-Century Sandpaper Drawings From the Collections of Randall and Tany Holton, and Matt Mullican and Valerie Smith. Examples of nineteenth-century sandpaper works that were drawn or painted on a suppo covered with marble dust and were often based o popular prints of the day; through 10/14. 3 Wooster St. (212-219-2166), Tues.– Fri. 10–6, Sa 11–6; donation suggested.

Frick Collection—"Constable's Salisbury Cathedra Two Versions Reunited." An exhibition pairin two paintings by John Constable (1776–1837 9/21–12/31. 1 E. 70th St. (212-288-0700 Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.

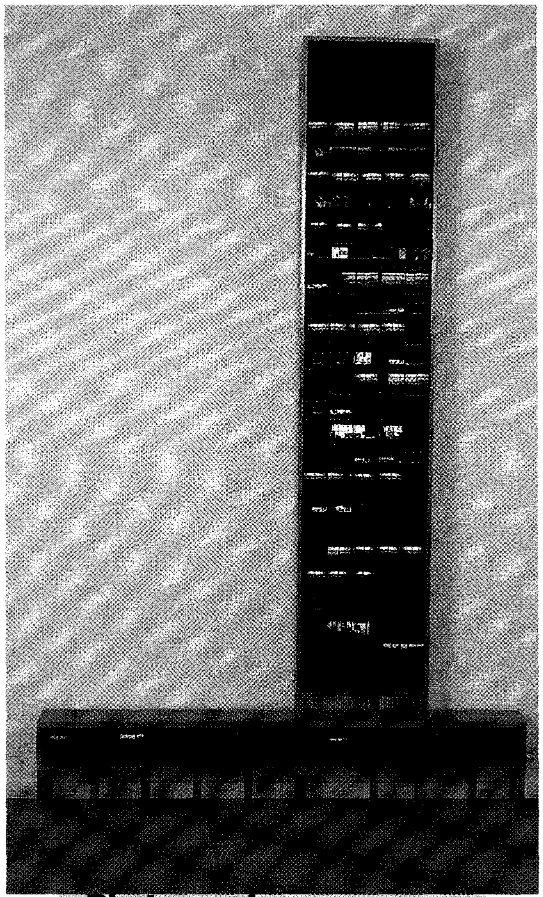
Grey Art Gallery—"John Singer Sargent, Draughtsman: Works From the Corcoran Gallery of Art. More than 90 works on paper by the expatriat American artist (1856–1925) from the Corcoran permanent collection, among them very earl drawings made while he was living with his parents in Italy, charcoal portraits of fashionable personalities of the Edwardian era, and drawings fo two Boston mural projects; through 10/30. Ne York University, 100 Washington Square Eas (212-998-6780), Tues., Thurs.–Fri. 11–6, We 11–8, Sat. 11–5; donation suggested.

Guggenheim Museum SoHo—"Andy Warhol: The Las Supper." Paintings from the artist's final series, created during the last year of his life for the galler rooms of a Milan bank located directly opposit the church of Santa Maria delle Grazie, wher Leonardo da Vinci's *Last Supper* is located; throug 12/30. 575 Broadway, at Prince St. (212-423 3500), Thurs.–Mon. 11–6; free.

Jewish Museum—"Facing West: Jews of Central Asi and the Caucasus." More than 300 objects, amon them costumes, jewelry, and ceremonial art, illuminating Jewish life in Bukhara, Samarkand, an Tashkent in Central Asia and the areas of Dagesta and Azerbaijan in the Caucasus, all drawn fro the Russian Museum of Ethnography in St. Petersburg; through 10/17. . . . "Sophie Calle: Th Eruv of Jerusalem." An installation of photograph and text by the French artist, inspired by the concept of *eruv,* a rabbinic prohibition against carryin objects outside one's home on the Sabbat through 10/17. . . . "Shari Rothfarb: Wate Rites." An installation exploring the Jewish tradition of *mikvah* (ritual bath); through 10/17. 110 Fifth Ave., at 92nd St. (212-423-3200); Sun Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $8, $5.50 students and seniors.

Metropolitan Museum of Art—"Egyptian Art in th Age of Pyramids." The first major museum-presentation of the art of the Old Kingdom (c 2650–2150 B.C.), *featuring approximately* 23 masterpieces from the golden era of ancien Egyptian culture; 9/16–1/9/00. . . . "Costum and Character in the Age of Ingres." Examples c clothing designed during the French painter's six decade career, selected from the collection of th museum's Costume Institute; through 11/21. . . "Klee Paintings." Paintings from the museum Berggruen Klee Collection; through 1/9/00. . . "The Nature of Islamic Ornament, Part IV: Figural Representation." The last of a four-part serie examining the basic forms and sources of Islami decoration; 9/16–1/2/00. . . . "Farouk Hosny Adam Henein: Contemporary Egyptian Artist and Heirs to an Ancient Tradition"; throug 1/23/00. . . . "The Artist as Collector: Masterpieces From the C. C. Wang Collection." Old master Chinese paintings given to the museum b the Wang family over the past 20 years; throug 1/9/00. . . . "Hans Hofmann at the Metropolita Museum of Art." Paintings by the abstract artis and influential teacher from the museum's collection, including nine paintings of "The Renate Series"; through 10/17. 1000 Fifth Ave., at 82nd S (212-879-5500); Tues.–Thurs. and Sun. 9:30 5:15, Fri. and Sat. 9:30–9; $10 contribution, $ children and seniors. The Cloisters, Fort Tryo Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $10, $ seniors and students.

Museum for African Art—"Liberated Voices: Contemporary Art From South Africa." Paintings, sculptures, installations, photographs, and videos mad since the end of Apartheid in 1994; 9/17–1/2/0



Photography

Little Lever

That icon of modernism the Lever House is wittily reimagined in Jennifer Bolande's 'Appliance House.' A miniature steel model of the edifice serves as a frame for Bolande's nocturnal photographs of the building's exterior and of an aging appliance-store window display. At Alexander and Bonin, 132 Tenth Avenue, near 18th Street; through October 16.

593 Broadway (212-966-1313), Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $5, $2.50 seniors, students, and children.

useum of American Folk Art—"Beyond the Square: Color and Design in Amish Quilts." Twenty masterpieces from the museum's collection; through 11/7. Lincoln Square (212-595-9533), Tues.–Sun. 11:30–7:30; free.

useum of Modern Art—"Different Roads: Automobiles for the Next Century." An exhibition of nine contemporary automobiles that embody fresh approaches to automotive design; through 9/21. . . . "Fame After Photography." A survey examining how photographic images changed the representation and meaning of fame over the last 200 years; through 10/5. . . . "The Un-Private House." The first project of the Lily Auchincloss Series of Architecture Exhibitions, examining 26 homes by international architects whose designs reflect the transformation of the private house in response to changing cultural conditions and recent architectural innovations; through 10/5. . . . "Abby Aldrich Rockefeller and Print Collecting: An Early Mission for MOMA." Approximately 100 of the nearly 1,600 prints left to the museum by Mrs. Rockefeller, by George Bellows, Emil Nolde, Henri de Toulouse-Lautrec, Diego Rivera, and others; through 9/21. 11 W. 53rd St. (212-708-9480); Sat.–Tues. 10:30–6, Thurs. 10:30–6, Fri. 10:30–8:30 (4:30–8:30 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

useum of the City of New York—"Fashion on Stage: Couture for Broadway Theater, 1910–1955." Original costumes for Broadway productions by Chanel, Valentina, Mainbocher, Hattie Carnegie, and other designers; through 2/27/00. . . . "Heritage of Care: The American Society for the Prevention of Cruelty to Animals." An exhibition tracing the history of the ASPCA in New York; through 10/31. . . . "The Astor Place Riot: Looking Back 150 Years." A look at the causes behind the infamous riot that occurred when the English actor William Macready appeared in *Macbeth* at the Astor Place Opera House in 1849; through 10/24. . . . "Gotham Comes of Age: New York Through the Lens of the Byron Company." Photographs documenting New York City life from the late 1890s to 1942 that were donated to the museum after the 1942 closing of New York's preeminent photography studio; through 9/26. 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

ational Academy of Design and School of Fine Arts—"Prague Architecture Through the Centuries." An exhibition exploring the past and the future of Prague through its architecture, including photographs of buildings, paintings, models, and facsimiles of Romanesque and Gothic sculptures; 9/16–1/2/00. 1083 Fifth Ave., at 89th St. (212-369-4880), Wed., Thurs., Sat., Sun. 12–5, Fri. 10–6; $8, $5 seniors and students.

ew Museum of Contemporary Art—"The Time of Our Lives." Works on the subject of age and aging by more than 60 artists; through 10/17. . . . "Keith Piper: Relocating the Remains," multimedia installations that digitally remix the last fifteen years of the British artist's collages, paintings, and sculpture; through 10/17. . . . "Offside: Dolores Zinny and Juan Ignacio Maidagan." A stairway installation by two emerging Argentine artists; through 10/17. 583 Broadway (212-219-1222), Wed. and Sun. 12–6, Thurs., Fri., and Sat. 12–8, (free Thurs. 6–8); $5, $3 students, artists, and seniors, free for youths 18 and under.

ew-York Historical Society—"$24: The Legendary Deal for Manhattan." An exhibition investigating the infamous purchase of Manhattan, through paintings, Dutch and Native American artifacts, maps, and other sources; 9/21–3/9/00. . . . "Building History: History Building," an exhibition tracing the uptown migration of the New-York Historical Society from its 1804 beginning in Federal Hall, at the corner of Wall and Nassau Streets, to its present Central Park West location; through 10/27. . . . "Glimmers of the Past: Presentation Silver From the Collection of the New-York Historical Society"; through 12/5. . . . "Putting It on Paper: Two Centuries of American Drawings and Watercolors From the Collection of the New-York Historical Society." Works by Audubon, Catlin, Cole, Mount, and other American artists; through 1/2/00. 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

New York Public Library—"In Company: Robert Creeley's Collaborations." Books and projects by the poet made in collaboration with artists Georg Baselitz, Francesco Clemente, Alex Katz, Susan Rothenberg, and others; through 1/15/00. Fifth Ave. and 42nd St. (212-869-8089); Mon. 10–6, Tues. and Wed. 11–7:30, Thurs.–Sat. 10–6; free.

P.S. 1 Contemporary Art Center—"The Promise of Photography: Selected Works From the DG Bank Collection." Photographs by Adams, Calle, Demand, Eggleston, and others, from the DG Bank collection in Frankfurt; through 10/24. . . . "The Artist Out of Work: Art & Language 1972–1981." Works produced during the seventies by the legendary conceptual-art collaborative; through 10/24. . . . "When I Paint I Call Myself Konrad Lueg." Paintings that appropriate motifs from popular culture that were executed between 1963 and 1968 by Lueg (1939–1996), who was also known as the Düsseldorf-based gallerist Konrad Fischer; through 10/24. 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.–Sun. 12–6; $5 suggested donation.

Pierpont Morgan Library—"The Great Experiment: George Washington and the American Republic." A selection of Washington's books, manuscripts, maps, broadsides, works of art, and personal effects, drawn primarily from the collections of the Huntington Library in San Marino, California, the Morgan Library, and the Gilder Lehrman Collection; 9/16–1/9/00. . . . "Pierpont Morgan: Banker and Collector." An exhibition on the life and times of the turn-of-the-century financier, whose collection formed the basis of the Morgan Library; through 1/16/00. 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6; Sun. 12–6; $7, $5 students and seniors.

Studio Museum in Harlem—"From the Studio: Artists-in-Residence, 1998–1999," with installations by Manuel Acevedo, Xenobia Bailey, and Elia Alba; through 10/3. . . . "Selections From the Permanent Collection"; through 10/3. 144 W. 125th St. (212-864-4500), Wed.– Fri. 10–5, Sat. and Sun. 1–6; $5, 3 seniors and students (free on the first Sat. of every month).

Whitney Museum of American Art—945 Madison Ave., at 75th St. (212-570-3676); Tues., Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8 (pay what you wish 6–8 on the first Thurs. of every month); $12.50, $10.50 students, seniors, and groups of fifteen or more. Timed tickets may be purchased in advance for a $2 service charge by calling 877-WHITNEY or ordering online at www.whitney.org.

Whitney Museum of American Art at Philip Morris—"Jeanne Silverthorne: The Studio Stripped Bare, Again." A site-specific installation of cast-rubber sculptures of recognizable objects such as fuse boxes, light sockets, and wires, presented alongside abstract rubber sculptures; through 10/15. 120 Park Ave., at 42nd St. (212-878-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's—20 Rockefeller Plaza (212-636-2000). 9/15 at 10 and 2: "An Important Collection of Japanese Porcelain and Korean Art." On view from 9/11. 9/16: "Masterpieces of Chinese Sculpture from a Private Collector." On view from 9/11. 9/16 at 10: "Fine Chinese Furniture, Ceramics, and Works of Art." On view from 9/11. 9/17 at 10: "Indian and Southeast Asian Art." On view from 9/11.

Doyle—175 E. 87th St. (212-427-2730). 9/15 at 10: "Jewelry, Watches, Silverware, and Coins." On view from 9/11. 9/16 at 10: "Fine Furniture, Decorations, and Paintings." On view from 9/11.

Sotheby's—1334 York Ave., at 72nd St. (212-606-7000). 9/15 at 10:15 and 2: "Chinese Works of Art." On view from 9/11. 9/16 at 10:15: "Indian and Southeast Asian Works of Art." On view from 9/11.

Swann Galleries—104 E. 25th St. (212-254-4710). 9/16 at 10:30 and 2: "Prints and Drawings, Livres d'Artiste." On view from 9/11.

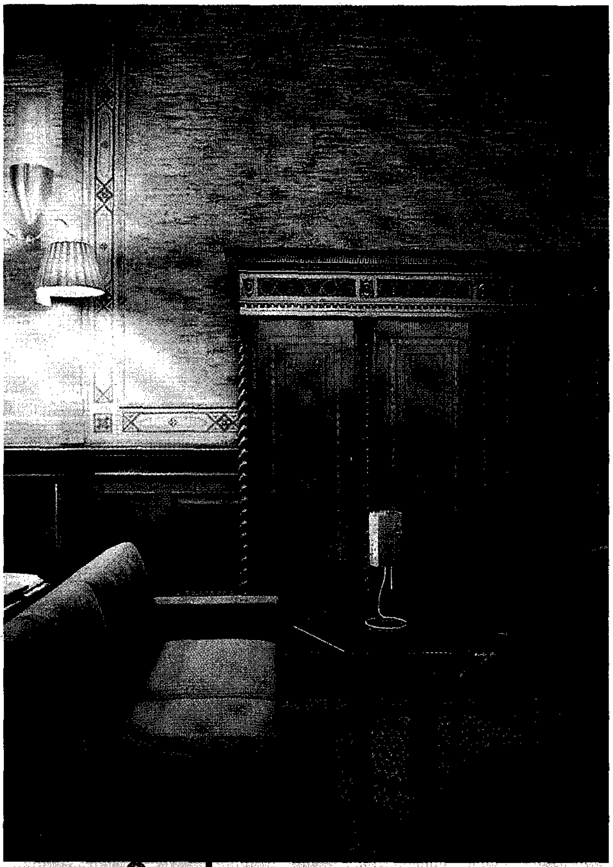
Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Photograph courtesy of Alexander and Bonin Gallery.

restaurants

Shop and Stop...Station Aerie...Oriont



Opening
Club Car

In the twenties, businessman John Campbell outfitted his 3,500-square-foot office, uniquely located off the west balcony of Grand Central Terminal, with ornate woodwork, ceiling beams, spectacular leaded-glass windows, and Italian antiques, creating an impressive headquarters from which to run his empire and entertain guests. This week, the man who brought us the Bar and Books chain reincarnates the capitalist monument as the Campbell Apartment, a cocktail and cigar bar for commuters indulging Walter Mitty–esque tycoon fantasies. (15 Vanderbilt Avenue, near 42nd Street; 212-953-0409.)

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (212-727-1188). (E) AE, CB, DC, MC, V.*

American Park—Sophisticated seafood preparations and wonderful water views merit a special trip to the southern tip of Manhattan. In warm weather, outdoor seating is ideal for cocktails and light bites from the raw bar, but even in winter, walls of glass windows remind us that this is a coastal town, after all. Catering available. *Opposite 17 State St., Battery Park, next to Ferry Terminal (212-809-5508). (M–E) AE, MC, TM, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (212-406-2292). (I) ($).*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (212-966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (212-677-4100). (M) AE, MC, V.*

Deanna's—Owner and recording artist Deanna Kirk sings nightly at her relocated supper club, now on the Lower East Side, where surprise guests drop in for impromptu performances. Silk lampshades and candlelight transform a space built in the twenties as a Yiddish theater, and an alumnus of the kitchens of Le Cirque and Bouley turns out American bistro fare. *107 Rivington St. (212-420-2258). (I) ($).*

Gigino Trattoria—The rustic Italian fare in this barnlike TriBeCa trattoria ranges from brick-oven pizza and calzones to salmon with broccoli rabe. The casual atmosphere and fresh, inventive peasant food have already gained a loyal neighborhood following. *323 Greenwich St. (212-431-1112). (M) AE, DC, MC, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (212-228-1212). (I–M) AE, MC, V.*

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special prix fixe menus are available, so come with either an empty stomach or doggie bag. Private parties. Closed Sundays. *46 Broadway, at Grand St. (212-219-3300). (M) AE DC, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drev Nieporent and his TriBeCa production team Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toaste couscous and almond ice milk. *211 W. Broadway, a Franklin St. (212-431-0700). (M) AE, DC, MC,*

Montrachet—Owner Drew Nieporent now has fiv places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly grea restaurants in lower Manhattan. There's lunch o Fridays—try the Roquefort-and-pear salad—an dinner Monday through Saturday. *239 W. Broadway, nr. White St. (212-219-2777). (E) AE only.*

Nobu—The great Nobu Matsuhisa—actually, he' young, good-looking, and incredibly hip—ha conquered TriBeCa. It's still virtually impossibl to get a reservation, but the intrepid hordes ca wait for a table to open up two doors down a Next Door Nobu. *105 Hudson St. (212-219 0500). (E) AE, MC, V.*

The Odeon—Downtown has fallen in love all ove again with this TriBeCa institution. The bar's ou of Dashiell Hammett, and the dining room get everyone from the banker, his wife, and their 2 year-old to movie stars, artists, and assorted big deal celebrities. *145 W. Broadway, nr. Thomas St (212-233-0507). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began i Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai beef rendang, and sarang burung in environs tha strive to evoke the tropics. *109 Spring St. (212 274-8883). (M–E) AE, MC, V.*

Pierino—An Italian dining room full of businesspeople and city politicians for lunch and dinner fo the bankers on their way uptown offering meta traditional dishes like lobster and steak. Yes, tha was Peter Vallone. *107 Reade St. (212-513-0610) (M) AE, DC, DS, MC, V.*

Provence—Lots of people have got engaged in th charming garden at this authentic country Frencl restaurant; even more have sampled the bourride bouillabaisse, and bass flambé. If you can't actuall make it to the Côte d'Azur, this is the next bes thing. *38 MacDougal St. (212-475-7500). (M–E AE.*

Raoul's—The dull roar in this cavelike bistro—agin gracefully amid the high-strung Thoroughbreds o SoHo's restaurant racetrack—is a heartwarmin sound. *180 Prince St., nr. Thompson St. (212-966 3518). (M) AE, MC, V.*

Salaam Bombay—A far cry from the curry canteen of 6th Street, this Indian restaurant is a good alternative to TriBeCa's medley of French and Italia standbys. Marble floors and a canopy above eac table decorate the dining room. Regional specialties from all corners of the country include dah batata poori from Bombay, khaman dhokla fro Gujarat, and lamb pasanda from Kashmir. *31 Greenwich St. (212-226-9400). (M) AE, DC, DS MC, V.*

Shanghai Tang in SoHo—After opening to critical an popular acclaim in Flushing, this Shanghai-Japanese hybrid is braving the fickle SoHo dining public. When you tire of yellow eel, blue crab, or th renowned soup dumplings, there's always the sush

Photograph by Kenneth Chen

bar. *77 W. Houston St. (212-614-9550). (I–M) AE, MC, V.*

ennessee Mountain—This 1807 landmark farmhouse is known for its huge portions of barbecued and smoked chicken and ribs, and has added a steak menu with prices starting at $14.95. Bring those breath mints and Handi-Wipes for a $14.95 all-you-can-eat on Monday and Tuesday night. Kids' menu available. *143 Spring St. (212-431-3993). (I) AE, MC, TM, V.*

ribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (212-941-3900). (E) AE, DC, MC, V.*

Vindows on the World—Chef and TV personality Michael Lomonaco supervises the kitchens of this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His menu focuses on sophisticated renditions of American food, including stout-braised Black Angus short ribs with Maytag blue cheese, and lobster potpie with truffle cream, spinach leaves, and a chive biscuit. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. *1 World Trade Center, 107th floor (212-524-7000). (E) AE, DC, DS, MC, V.*

Below 14th Street, East

iotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (212-620-4020). (M) AE, CB, DC, DS, MC, V.*

laveli—Haveli distinguishes itself from the 6th Street strip, for its food as much as its upscale décor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (212-982-0533). (I–M) AE, CB, DC, MC, V.*

nickerbocker Bar and Grill—A subdued steakhouse with vintage items on the walls—Hirschfelds, copies of the *Saturday Evening Post*, and nineteenth-century curios. A sophisticated combination of gastronomics and history. *33 University Pl., at E. 9th St. (212-228-8490). (M) AE, CB, DC, MC, V.*

liracle Grill—One of the earliest pioneers on the East Village dining scene, this comfortable Mexican cantina is especially welcoming in warm weather, when the garden is a serene urban oasis. The grilled-vegetable plate surpasses most. *112 First Ave., nr. 7th St. (212-254-2353). (I–M) AE, MC, V.*

sso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (212-645-4525). (M) AE, DC, DS, MC, V.*

hree of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (212-388-0059). (I) AE, MC, TM, V.*

Below 14th Street, West

ar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (212-982-3300). (I–M) ($).*

lue Note Jazz Club and Restaurant—Should you develop an appetite while listening to some of the world's best jazz acts, this famous Village club offers a full menu, with such Continental fare as shrimp with scallops and salmon with champagne sauce. Open for brunch, too. *131 W. 3rd St. (212-475-8592). (M–E) AE, DC, MC, V.*

ombay City—This Indian newcomer offers the regular roster of subcontinental specialties, plus more offbeat tandoori preparations of steak and rabbit. The spacious premises are available for private parties; there's even room for a dance floor. *29 Seventh Ave. S., nr. Bedford St. (212-414-0931). (I–M) AE, DC, MC, TM, V.*

ASK GAEL

I need to know where the heat is.

Unless you've been asleep for the past twenty minutes, you must know the meat market is sizzling. Actually, a dozen fire trucks have just finished dousing a 14th Street blaze the night we trudge toward Tenth Avenue and burst into Oriont. Even empty, as it is at 8:30, this stylish murk feels sexy—mirrored to reflect votives and chinoiserie shades. Our foursome is toying with swirled turbans of tartares (red snapper, tuna, and salmon), steamers of softish dumplings, and the smoked-eel-sushi box when the polymorphous parade begins. Jennifer headbands with addled swains, downtown chic-lettes, and a bizarre trio escaped from a low-budget porn flick. Love the floor show. Till the dining room opens upstairs—dispensing brined duck, venison osso buco, and shiso risotto by Macau-born executive chef Rosa Ross—it's amusing to share this decent fusion lounge food (from $7 tofu salad to the $30 chef's-choice sushi). Get with it. (431 West 14th Street; 212-645-1988.)

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (212-982-2343). (M) AE, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (212-645-8511). (M) AE, DC, DS, MC, TM, V.*

Le Zoo—A West Village hot spot, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassoulet. *314 W. 11th St. (212-620-0393). (M) AE, MC, V.*

One if by Land, Two if by Sea—Elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. *17 Barrow St. (212-228-0822). (E) AE, CB, DC, MC, V.*

Osteria Fiorentina—Live piano and violin music lend this casual Italian restaurant that old-time Village ambience. The menu offers standards like risotti, open ravioli, zuppa di clams, and veal chops. *281 Bleecker St. (212-633-2941). (M) AE, DC, DS, MC, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot owned by Aureole chef Charlie Palmer, but Josh Capon's food is all very twentieth-century: potato-wrapped cod with citrus glaze, charred sirloin with red-onion marmalade, foie gras parfait with roasted apple chutney. *36 E. 22nd St. (212-228-4399). (M) AE, DC, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. We *love* the white-peach sangría. *23 E. 22nd St. (212-228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (212-460-0900). (E) AE, CB, DC, MC, V.*

Candela—How do you make a huge space atmos-

hotograph by James Baigrie.

pheric? You decorate it with mission-style furniture and iron sconces, as the management has done here, and light what seems like a thousand votive candles. Chef Joseph Macri's New American menu features signature dishes like the Candela seafood platter, miso-glazed black cod, and Asian barbecued pork chop. The Sunday brunch costs $10.95, prix fixe. *116 E. 16th St. (212-254-1600). (M) AE, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (212-679-6812). (M) MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (212-477-0777). (E) AE, DC, MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (212-481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (212-679-4111). (M) AE, CB, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (212-807-7400). (E) AE, DC, DS, MC, V.*

Novitá—A beautiful Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (212-677-2222). (M) AE, DC, MC, V.*

Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M) AE, CB, DS, MC, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (212-689-1360). (M) AE, CB, DC, MC, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in New York. Really. Try the Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (212-777-6211). (M) AE, MC, V.*

Piccolino—A country-style Italian restaurant offering homemade pastas and thin-crust pizzas in a peach stucco duplex. (The building is a century old.) Worth trying are the risotto pescatore, shrimp-pesto pizza, and veal quattroformaggio. *8 E. 36th St. (212-683-6444). (M) AE, DC, MC, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (212-243-4020). (M) AE, DC, MC, V.*

Verbena—Diane Forley's seasonal American cuisine is at once delicate and deliciously satisfying; the room, similarly, pulls off the neat trick of feeling luxurious and minimalist at the same time. The menu is whimsically divided into two categories—fruits and vegetables, and fish, birds, and meats—with such appealing entries as butternut squash ravioli with roasted orange sauce, and rack of lamb with Yorkshire pudding. In summer, demand a garden table. *54 Irving Pl. (212-260-5454). (M–E) AE, DC, MC, V.*

14th–42nd Streets, West Side

Armani Café—Take a break from dressing-room calisthenics at this sleek coffee-and-panini bar—or at one of the outdoor tables, in season—where the Italian-accented salads, sandwiches and soups change daily. *110 Fifth Ave., at 16th St. (212-727-3251). (I) AE, MC, V.*

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (212-243-4433). (I–M) ($).*

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Aves. (212-840-6500). (M–E) AE, DC, MC, V.*

Caffe Bondí Ristorante—Popular with the photographers who work in the Flatiron district and foodies from all over who fill the garden in warn weather. Specializes in Sicilian dishes like conigli alla stimparata, pasta con sarde, and cassata Siciliana. Open seven days a week, including weeken brunch. *7 W. 20th St. (212-691-8136). (M) AE DC, MC, V.*

Chelsea Bistro & Bar—This friendly bistro became neighborhood hangout virtually the day i opened. Try the delicious hangar steak and laml shank, and experiment among the 200-odd wine on the well-chosen list. *358 W. 23rd St. (212-727 2026). (M) AE, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a tabl is no small task, especially in the evening. This is Euro–New York crossroads. A mad cacophony c laughter and chatter in Brooklynese and Romar Don't dress down. *107 W. 17th St. (212-989 0303). (E) AE only.*

Le Madri—This Chelsea mainstay has long enjoye a reputation for informality and flavorful Italia fare. The garden is a wonderful warm-weathe spot for a light lunch of salad and pasta or more substantial repast like osso buco with gremolata or risotto with lemon and zucchini. *16 W. 18th St. (212-727-8022). (M) AE, DC, MC TM, V.*

Simply Pasta—Perfectly situated for pretheater, thi moderately priced Northern Italian restaurant offers a full roster of antipasti, salads, thin-crust pizzas, and pastas—over two dozen of them. *120 W 41st St. (212-391-0805). (I) AE, DC, DS, MC, V.*

Preview

Food, Shelter, Clothing

Trying on clothes—bathing suits excepted—works up an appetite. Which is why so many department stores and boutiques have opened on-premise dining rooms, where captive customers can refuel before resuming their sprees. This weekend, designer Nicole Farhi opens Nicole's in the hyperdesigned basement of her American flagship clothing-and-housewares megastore. Executive chef Annie Wayte (above, right), of the original Nicole's in London, has come over to collaborate with Chez Panisse alum Anna Kovel (at left) on a market-oriented menu of risottos, pastas, grilled meat, and fish. Plus, as befitting an English import, monkfish and chips. (10 East 60th Street; 212-223-2288.)

Photograph by Liz Stege

orld Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner, which could be a hearty serving of filet mignon or Chilean sea bass, topped off with cheesecake, our city's major contribution to the confectionery world. The luxury yacht boards at six, and sails from seven until ten, during which time you'll dine and dance to the music of a live band. Jacket required. *Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E) AE, DC, DS, MC, V.*

43rd–56th Streets, East Side

fé Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (212-818-1222). (M) AE, DC, MC, V.*

viar Russe—The owners of this caviar bar and boutique are also importers, which means that you're getting your Beluga—and golden Osetra, and Sevruga—right from the source. The petite restaurant ensconced in a midtown townhouse will gladly feed you a spoonful or a more substantial meal, like a foie gras sandwich with Armagnac-soaked figs, or steak tartare with baby-beet-and-black-truffle salad. Afternoon tea and prix fixe menus also available. *538 Madison Ave., nr. 54th St. (212-980-5908). (M–E) AE, DC, MC, V.*

cina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Dinners for Two" keep the worker bees fueled throughout the day. *200 Park Ave., at 45th St. (212-682-2700). (I) AE, DC, MC, V.*

e Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (212-754-9494). (E) AE, CB, DC, MC, V.*

Postino—This elegant midtown Italian restaurant offers an interesting variety of daily specials, focusing on imported and domestic seafood. (Under the same ownership as the much-lauded Scalinatella.) Jacket required. *337 E. 49th St. (212-688-0033). (M–E) AE, DC, DS, MC, V.*

tana—Situated in the lobby of the New York Palace hotel, this Mediterranean newcomer is rightfully proud of its olive bar, the only one, chances are, of its kind. Tapas are ideal cocktail accompaniments; heartier appetites are readily satisfied by paella-style roasted fish, pumpkin ravioli with walnuts, or baby chicken with Tunisian spices. *455 Madison Ave., at 51st St. (212-303-6032). (M) AE, DC, DS, MC, V.*

mmy Sung's—This elegant midtown restaurant serves classic Hunan cuisine and a sampling of dishes from other regions—and, as demonstrated by its sushi bar, other countries. Private dining rooms are perfect for special occasions, business meetings, or mini-banquets. *219 E. 44th St. (212-682-5678). (I–M) AE, DC, MC, V.*

Mediterranée—A cozy midtown bistro famous for its simple, well-priced peasant food. Try house specials like cold poached salmon, chilled stuffed baby lobster, and baby lamb chops. *947 Second Ave., nr. 50th St. (212-755-4155). (M) AE, DC.*

ontebello—The staff at this cozy neighborhood restaurant offers a gracious welcome, while the kitchen provides upscale Northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. *120 E. 56th St. (212-753-1447). (M) AE, CB, DC, MC, V.*

r. K's—After years of wining and dining Washington's politicians and their retinues, Mr. K has spun off an elegant New York branch in the soaring Art Deco environs of the old RCA building. The menu trumpets fresh, seasonal vegetables—a rarity in most Chinese restaurants—and other house specials like Peking duck, firecracker lobster, and basil-ginger prawns. Jackets preferred. *570 Lexington Ave., at 51st St. (212-583-1668). (M–E) AE, DC, MC, TM, V.*

Naples 45 Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (212-972-7001). (I–M) AE, DC, DS, MC, V.*

Peacock Alley—Under talented chef Laurent Gras, the Waldorf's posh dining room has become reinvigorated. Known for his long association with French national hero Alain Ducasse, Gras has a special touch with foie gras and handles seasonal American ingredients with a classical Gallic touch. This is one of midtown's secret pleasures. Jackets required; harpist performs nightly. *301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E) AE, CB, DC, DS, MC, V.*

Pig 'n' Whistle on 3rd—There's plenty of convivial Irish-pub-style cheer in this East Side spinoff of a popular midtown haunt. The basic American menu offers staples like shepherd's pie, blackened rib eye, chicken potpie, barbecued ribs, and onion loaf. *922 Third Ave., nr. 55th St. (212-688-4646). (I–M) AE, CB, DC, MC, V.*

Scarabée—Some of the city's best French-Mediterranean food is being served on a nondescript residential block in Turtle Bay, courtesy of chef Joseph Fortunato (formerly of Layla). Owner Karim El Sherif (formerly of Restaurant Daniel) compiled the well-chosen, helpfully categorized wine list, with selections that pair well with dishes like truffle-marinated squab, pomegranate-glazed salmon, and, at lunch, a killer braised-lamb sandwich. No matter how full you are, don't skip dessert. *230 E. 51st St. (212-758-6633). (M–E) AE, DC, MC, TM, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (212-867-6767). (M) AE, CB, DC, MC, V.*

43rd–56th Streets, West Side

Adrienne—After extensive renovations, the elegant American restaurant in this posh midtown hotel has reopened with a new look and a new, sophisticated menu. A few of the more notable entrées include a grilled turbot "chop" with cèpe jus, organic chicken en cocotte with morels and fava beans, and coriander-and-black-pepper-crusted rack of lamb from Jameson Farms. *700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E) AE, DC, MC, V.*

Barbetta—This elegant theater-district landmark is still owned, incredibly, by the family who founded it in 1906. The elaborate interior provides a peaceful background for regional specialties like fonduta, rabbit alla Piedmontese, and a variety of wild-game dishes. The pretheater prix fixe menu runs $43, and the garden is a summertime oasis. *321 W. 46th St. (212-246-9171). (E) AE, DC, DS, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking with dinner after 5 P.M. *863 Ninth Ave., at 56th St. (212-246-6773). (M) AE, DC, MC, V.*

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is entirely devoted to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (212-581-8888). (E) AE, DS, MC, V.*

Bombay Palace—This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and

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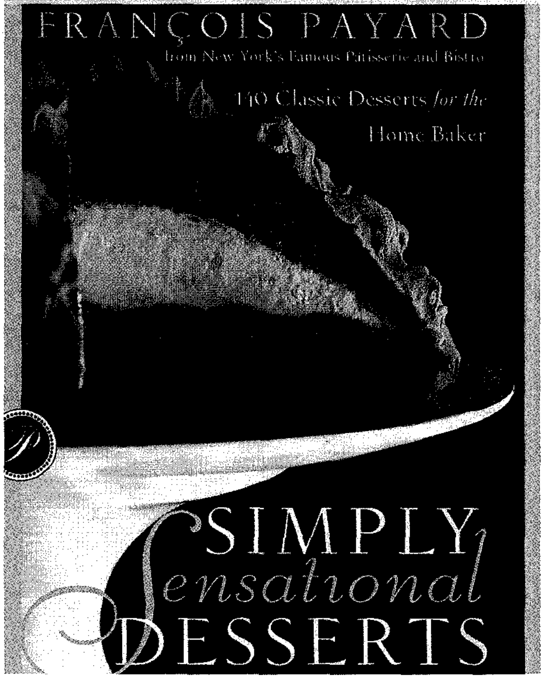
In Print Pastry intimidates, which is why so few home cooks venture beyond Toll House, Duncan Hines, and the rest of the foolproof baking-for-dummies formulas. In his new book, *Simply Sensational Desserts* (Broadway; $35), François Payard of the eponymous bakery and bistro strives to demystify sorbets, soufflés, and even special-occasion cakes. The third-generation French pastry chef keeps things admirably simple by providing one basic cake recipe (génoise), one tart-shell recipe (pâte sucrée), and lots of helpful hints. He urges us to forsake measuring cups for a pastry scale, since, in his opinion, genius is 1 percent inspiration, 99 percent precision. He's simplified the recipes for best-sellers like his lemon tart, rhubarb-lemongrass soup, and chocolate Mikado cake, reducing the number of steps and streamlining equipment and ingredients, without ever stinting on flavor. It all comes down, he assures us, to the raw materials. "If you can recognize a ripe peach, you can make a great peach tart." One can only hope.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chicken kashmiri to a midtown office crowd for years. Try the excellent selection of Indian breads. *30 W. 52nd St. (212-541-7777). (M) AE, MC, TM, V.*

Broadway Joe Steakhouse—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAs while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (212-246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (212-974-7224). (E) AE, DC, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (212-956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Dillon's—An Irish-American pub and restaurant with the requisite hospitable welcome, chatty bartenders, and a separate dining room serving American dishes like filet mignon, herb-crusted Atlantic salmon, corned beef and cabbage, Maryland crab cakes, and beef stew. *245 W. 54th St. (212-307-9797). (I–M) AE, DC, MC, TM, V.*

"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (212-944-8844). (E) AE, CB, DC, MC, V.*

Johnnie's—This small, old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. *135 W. 45th St. (212-869-5565). (I–M) AE, DC, MC, TM, V.*

Julian's—This casual Mediterranean restaurant doesn't get as frenetic as its sister establishment next door, but it still qualifies as a fun place to dine in Hell's Kitchen. The menu offers grilled swordfish, sautéed chicken breasts with grapes and pine nuts, and a range of Sicilian and Southern Italian specialties. *802 Ninth Ave. (212-262-4288). (I–M) AE, DS, TM.*

Langan's—American cuisine in a club-like setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (212-869-5482). (M) AE, CB, DC, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have earned him a very loyal following. *155 W. 51st St. (212-489-1515). (E) AE, DC, MC, V.*

Mangia e Bevi—Dancing on the tables is an essential part of the dining experience at this lively Clinton spot. This is the place not for quiet conversations but for moderately priced Italian pasta, pizza, meat, and fish. *800 Ninth Ave., at 53rd St. (212-956-3976). (I–M) AE, DC, DS, MC, V.*

Martini's—Convenient for pre- and post-theater dining, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. *810 Seventh Ave., at 53rd St. (212-767-1717). (M) AE, DC, DS, MC, TM, V.*

Michael's—This California transplant has lasted a decade in Manhattan by offering seasonal, creative American cooking, like spring-pea gnocchi with pecorino Romano and summer truffles, in a comfortable, modern-art-filled environment. Now that the glass walls in the garden room swing open, dining out back is nearly alfresco. *24 W. 55th St. (212-767-0555). (M–E) AE, DC, DS, MC, V.*

Molyvos—This interpretive Greek restaurant a stone's throw from Carnegie Hall is a large, stylishly rustic showcase for chef Jim Botsacos's serious Mediterranean menu. Sit at one of the tables up front for drinks and meze, or indulge larger appetites with dishes like grilled octopus, rabbit stifado, and vegetable dolmades. *871 Seventh Ave., nr. 55th St. (212-582-7500). (M) AE, DC, MC, V.*

Nakagawa—By virtue of its very location—about two avenues east of the heart of the theater district—this casual Japanese restaurant is a sensible spot for supper before the curtain. Sushi, shabu-shabu, salmon steak, and beef Negimaki are exa ples of the pretheater offerings. *7 W. 44th St. (21 869-8077). (I–M) AE, DC, MC, V.*

Palladin—Famed French chef Jean-Louis Palla has finally made it to Manhattan, where unique creations (octopus seviche in chili-spik grapefruit juice, oxtail crépinette with bone-m row flan) are served in the dining room of a n theater-district hotel designed by Adam Tiha *224 W. 49th St. (212-320-2929). (M–E) AE, D MC, V.*

Rio de Janeiro—Meat is back in a big way at t churrascaria rodizio, where eighteen different c of beef are barbecued over a charcoal pit a served nonstop, until you say uncle. Live Brazili music Wednesday through Sunday; prix fi menus available. *127 W. 43rd St. (212-575-080 (I–M) AE, DC, DS, MC, TM, V.*

Ruth's Chris Steakhouse—A steak cooked in butter the centerpiece of this successful upscale chai take-no-prisoners march east across the count Steak—and, for iconoclasts, the inevitable cho chicken, and lobster—is served in a series of co nected, muted, and wood-paneled dining roo Serious wines, too. *148 W. 51st St. (212-24 9600). (M–E) AE, DC, MC, V.*

Sitar Indian Cuisine—This casual restaurant attra office workers and midtown's ever-growi hordes of tourists, who come for house specialt like ginger chicken, lamb shaslik, onion bhajia, a the always-popular chicken tikka masala. *58 56th St. (212-581-1155). (I–M) AE, DS, MC, V.*

Tapika—Chef David Walzog's spicy cooking transformed a formerly subdued space into a liv ly canteen with his version of haute Southwe ern. Try the black-bean purée with chorizo a garlic flatbread or the grilled rabbit loin wi cilantro oil and habanero sauce. The bar has own snack menu and a super selection of micr brews and tequilas. *950 Eighth Ave., at 56th (212-397-3737). (M–E) AE, MC, TM, V.*

Tennessee Mountain Restaurant & Saloon—The mi town offshoot of a SoHo rib joint, this much lar er duplex restaurant serves an extensive southe barbecue menu, which is also available for o and-off-premises catering. Steaks have be added, starting at $14.95. *121 W. 45th St. (21 869-4545). (I–M) AE, DC, MC, TM, V.*

Victor's Cafe 52—A venerable neighborhood hau with tropical flair. Try the Cuban sandwich or t roast suckling pork. *236 W. 52nd St. (212-58 7714). (M) AE, CB, DC, MC, TM, V.*

57th–60th Streets

Armani Café—This stylish midtown haven for wea shoppers (and informed eaters) on the sixth flo and rooftop terrace of the clothing store off wonderfully fresh salads, al dente pastas, delicio sandwiches, and entrée specials like grilled salm garnished with farro and cucumber-fennel-chi salad. *601 Madison Ave., nr. 57th St. (212-71 0500). (M) AE, MC, V.*

Café Botanica—This American restaurant in the sex House hotel is an airy, plant-filled respite fro the congestion of Central Park South. Sund brunch is a neighborhood fixture; at night, sam the chef's renditions of poached tuna Niçoise a rack of lamb. *160 Central Park So. (212-484-512 (E) AE, DC, DS, MC, V.*

Fifty Seven Fifty Seven—The country's entertai ment-industry glitterati make themselves right home in I. M. Pei's monumental dining room. S san Weaver is one of the only working chefs combine contemporary presentation and tec nique with classic Provençal on one plate. T weekend bar scene puts the concept-hotel scene to shame. *57 E. 57th St. (212-758-5700). (AE, CB, DC, MC, V.*

The Manhattan Ocean Club—Savor your seafood in elegant dining room decorated with Picasso c ramics and Brazilian-red-cherry floors. *57 W. 5 St. (212-371-7777). (E) AE, CB, DC, DS, MC,*

Rosa Mexicano—Did someone say "fresh-pomegra ate margarita"? Yes, someone did. What's more, t spot prepares your guacamole tableside (a sout of-the-border hibachi?). Some of the tasti gourmet Mexican in the city. *1063 First Ave., 58th St. (212-753-7407). (M) AE, CB, DC, MC,*

n Domenico—Toques off to owner Tony May, who nay have done more for the cause of serious Italian cooking in New York than any other single estaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (212-265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (212-996-7810). (I) AE, CB, DC, MC, TM, V.*

eman's of Brooklyn—The man behind midtown's nostalgic Brooklyn Diner expands on his outer-borough fantasy with this seafood house, which features a shrimp, oyster, and chowder bar; market-fresh fish; and landlubber options like filet mignon and "Bubba Fireman's chicken." *1081 Third Ave., nr. 64th St. (212-838-7570). (M) AE, DC, MC, V.*

e of Capri—Three steps away from the hustle and bustle of Bloomingdale's, here's a cozy Italian spot that's been around for 40 years, serving specialties like pappardelle con porcini and trippa alla Calabrese. *1028 Third Ave., at 61st St. (212-223-9430). (M) AE, DC, MC, V.*

Jo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. *160 E. 64th St. (212-223-5656). (E) AE, MC, V.*

ark's—Decked out like an English library, with plump, tasseled pillows to nest against. Fine East-West cooking and first-rate desserts. *25 E. 77th St., in the Mark Hotel (212-879-1864). (E) AE, CB, DC, MC, V.*

no's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (212-988-0002). (E) AE, DC, DS, MC, V.*

rk Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (212-644-1900). (E) AE, DC, DS, MC, V.*

rk View at the Boathouse—This Central Park landmark has been renovated and updated with an Asian-influenced menu from chef John Villa. Technical improvements have made it possible to keep the restaurant on the lake open all year round, though those who miss visiting it during the summer months do so at their own peril. Choose among new menu items like Gulf shrimp in rice paper roll, and Indian-spiced salmon tartare with mango and cucumber. *Central Park, nr. 72nd St. and Fifth Ave. (212-517-2233). (M–E) AE, DC, MC, TM, V.*

nang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *1596 Second Ave., nr. 83rd St. (212-585-3838). (M–E) AE, MC, V.*

st House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E) AE, CB, DC, DS, MC, V.*

imavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (212-861-8608). (E) AE, DC, MC, V.*

l & Poivre—Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes specialties like steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. *853 Lexington Ave., nr. 64th St. (212-517-5780). (M) AE, CB, DC, MC, V.*

Zucchero e Pomodori—What used to be two separate Italian restaurants have merged into one larger room serving fresh pastas, risotti, and seafood. Sidewalk dining available. *1431 Second Ave., nr. 74th St. (212-585-2100). (I–M) AE, MC, V.*

Above 60th Street, West Side

Artepasta—Extremely affordable pasta palace in a landmark townhouse with bright murals on the walls and unexpected extras like lamb shank, couscous with chickpeas, and salmon carpaccio. An unlimited-champagne brunch reels 'em in. *106 W. 73rd St. (212-501-7014). (I–M) AE.*

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (212-877-3500). (M–E) AE, CB, DC, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *240 Columbus Ave., at 71st St. (212-769-3988). (M–E) AE, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (212-724-8585). (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. And now, lunch is served Tuesday through Friday. *222 W. 79th St. (212-799-0400). (E) AE, DC, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (212-496-6280). (M) AE, DC, DS, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.*

Peter Luger—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

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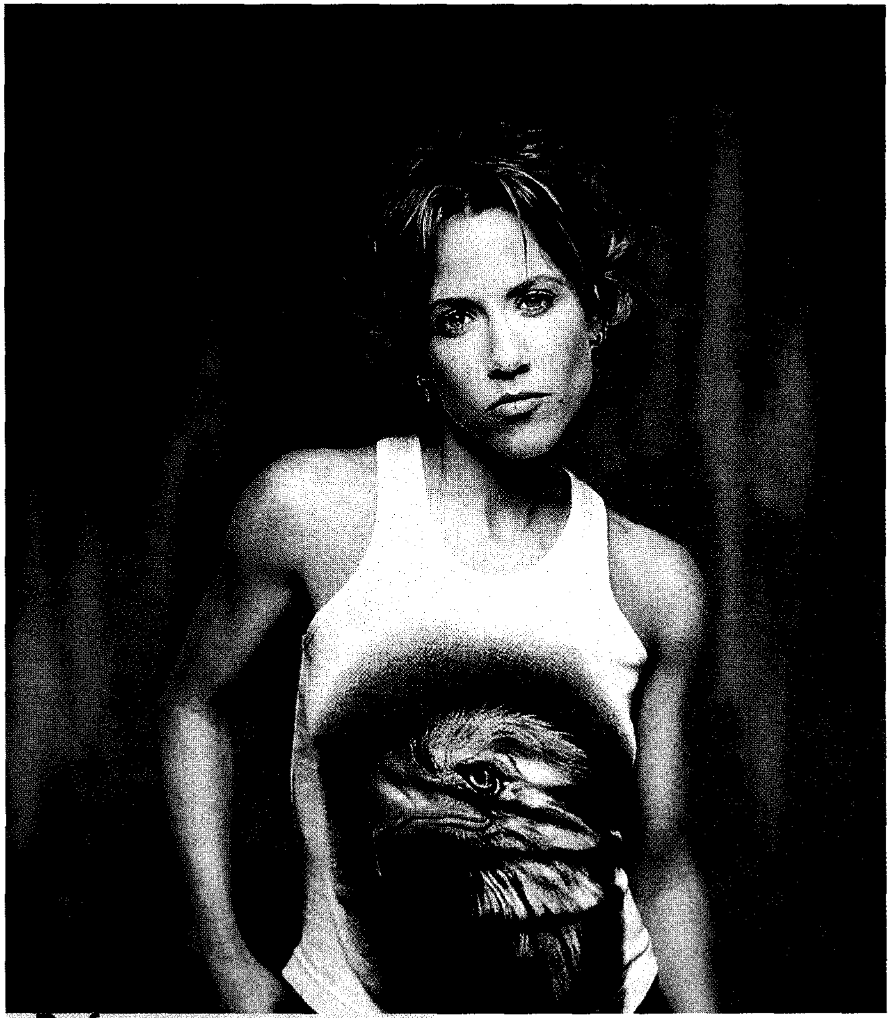
nightlife

CMJ MusicFest...Crow...Bragg



Performance

Crow's Nest

In an inspired example of synergy, Sheryl Crow (pictured) will play Central Park's East Meadow on September 14 with "friends" David Bowie, Eric Clapton, Chrissie Hynde, Sarah McLachlan, and Stevie Nicks. The American Express-sponsored shindig will also be "trimulcast" on FOX, *the SFX Radio Network, and the Internet. (See "Concerts.")*

Concerts

B. B. King Blues Music Festival—With B. B. King; Kenny Wayne Shepherd; Robert Cray; Indigenous; Tower of Power. 9/16 at 7. *Beacon Theater, 2124 Broadway, at 75th St. (212-307-7171). $40–$75.*

Bernard Butler—With D.J. Rap; P. J. Olsson; Arid. 9/16 at 7. *Kit Kat Club, 124 W. 43rd St. (212-255-5793). $15.*

Billy Bragg—9/18 at 8. *Town Hall, 123 W. 43rd St. (212-840-2824).* $30, $25.

Cheap Trick—With Guided by Voices. 9/15 at 7:15. *Roseland, 239 W. 52nd St. (212-307-7171). $20.*

Chris Cornell—9/14 at 8. *Town Hall, 123 W. 43rd St. (212-840-2824). $27–$30.*

Coal Chamber—With Machine Head; Slipknot; Amen. 9/14 at 6:45. *Roseland, 239 W. 52nd St. (212-307-7171). $19–$21.*

Jefferson Starship—9/18 at 8. *Carnegie Hall, 154 W. 57th St. (212-247-7800). $75, $50, $35.*

John Prine—9/16 at 8. *Town Hall, 123 W. 43rd St. (212-840-2824).* $40, $30.

Sheryl Crow—With David Bowie; Stevie Nicl
Chrissie Hynde; Sarah McLachlan, and mo
Central Park's East Meadow. *Free.* 9/14.at 8

"The Masters of India"—Featuring Vilayat Khan, Sh
jatt Husain Kahn, and Sabir Kahn. 9/17 at 8. *To*
Hall, 123 W. 43rd St. (212-840-2824). $50, $35.

Small Stages

Arlene Grocery—9/13: Section 8; True Love; Les S
Culottes. 9/14: Erik Lieblein; Kaz Silver; Pily a
Ila's Dress. 9/15: Watercress; Skyrocket; Epison
9/16: Smitty's; Bodies for Heads; Superlux. 9/1
Happy Apple; The Hot; Love Cars. 9/18: Tu
Blink; The Frames. 9/19: Solarkaine; Hamme
brain. 9/20: Mark Geary; Us. *95 Stanton St. (21*
358-1633). $.

Bottom Line—9/15: C.M.J: Willie Nelson. 9/1
Catie Curtis; Syd Straw. 9/17: C.M.J: The Pu
Stars; the Watchmen; Jeff Black. 9/18: Bru
Cockburn. *15 W. 4th St. (212-228-7880).*

Bowery Ballroom—9/14: Manic Street Preache
Remy Zero. 9/15: C.M.J.: Get Up Kids; No M
tiv; Reggie and the Full Effect. 9/16: C.M.
Tricky; Baby Namboos; D.J. Genaside. 9/1
C.M.J.: Bettie Serveert; Gay Dad; Jejune; Da
Star. 9/18: C.M.J.: Bis; Titan; Sukpatch. 9/1
Pretty Things. *6 Delancey St. (212-533-2111).*

CBGB & OMFUG—9/17: Firewater; Heroine Sheil
Gunga Din. 9/18: The Hella Copters. *315 Bow*
(212-982-4052). $.

Chicago B.L.U.E.S.—9/15: Bernard Allison. 9/1
Jon Paris. 9/17–9/18: Smokin' Joe Kubek. 9/1
Mason Casey. *73 Eighth Ave. (212-924-9755).*

Club El Flamingo—"The Donkey Show." Doors
8:30, shows at 9. *547 W. 21st St. (212-307-717*
$25.

Cooler—The free Monday-night series is one
the best musical bargains in the city: Past pe
formers have included free-jazz great Rashi
Ali, free-jazz experimenter and Sonic You
front man Thurston Moore, and out-and-o
freak Beck. 9/17: C.M.J: Stacey Pullen. *416*
14th St. (212-229-0785). $.

Fez—Sundays: Kiki and Herb: "Have Anothe
Thursdays: Mingus Big Band. *Time Cafe, 3*
Lafayette St. (212-533-2680).

Hogs & Heifers Honky Tonk North—Every Tues.
Sept.: western swing music with Western Carava
9/17: Jimmy Nations Combo. 9/18: The Rocka
843 First Ave., bet. 95th & 96th Sts. (212-72
8636).

Irving Plaza—9/15: Funky Meters; Train; Splend
Shooter. 9/16: Bob Mould. 9/17: John Popp
9/18: Henry Rollins. *Irving Pl. (212-777-680*

Joe's Pub—9/17–9/18: Toshi Reagon. 9/20: Fai
Prince. *425 Lafayette St. (212-239-6200).*

Knitting Factory—9/13: "A Night in the Balka
Slavic Soul Party." Matt Moran's Slavic Soul; F
chora; Lexicon Bulgarian Band. 9/14: To Roco
Rot; Tarwater. 9/15: C.M.J.: Sparklehorse; Whe
Salakol; Snow Patrol; Mirror People. 9/16: C.M.
Luke Slater; Boom Boom Satellites; Sean Altma
9/17: C.M.J: Man or Astro-man; Delta 7
Swingin' Neckbreakers; Bella Neurox; Dav
Allen's University of Errors. 9/18–9/19: Rache
Damon & Naomi. 9/20: Briggan Krauss' Go

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Photograph by Stephanie Sednao

Kitty; Ben Perowsky Trio; Blaketet. *74 Leonard St. (212-219-3055). $*

anitoba's—9/14: J. C. Hopkins. 9/15: Jonnie Chan. 9/17: The Dark Horses. 9/18: Adam Roth. 9/20: Beat Rodeo. *99 Ave. B (212-982-2511).*

axwell's—9/17: The Pretty Things; the Mooney Suzuki. 9/19: The Bevis Frond; Miss Murgatroid; Petra Haden. *1039 Washington St., Hoboken, N.J. (201-653-1703).*

ercury Lounge—9/14: Marty Stuart. 9/15: Lisa Cornello; Leona Nuss; Mark Curry; Chandler Travis. *217 E. Houston St. (212-260-4700).*

ioenix Room—9/16: Hamiet Bluiett. 9/17: Grant Green Jr.; Craig Dreyer. 9/18: William Cepeda Afro-Rican Jazz. *570 Amsterdam Ave., bet. 87th and 88th Sts. (212-580-7755).*

O.B.'s—Most nights, sets at 10 and midnight. 9/13: Tito Puente. 9/17: Rahzel. *204 Varick St. (212-243-4940).*

etlands—Mondays: D.J. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 9/15: C.M.J.: Handsome Boy Modeling School. 9/18: C.M.J: Medina Green. *161 Hudson St. (212-966-5244). $.*

Clubland

iby Jupiter—9/14: Akim Funk Buddha's Dha Fusion. 9/15: C.M.J.: Annie Minogue; Scholars; Sea Ray; Lo-Hi; White Hassle; Westbury Squares; D.J. Singe. 9/16: Mt. Hey; Palomar; Populuxe; Indigo; Booda Velvets; Everyothers; Ulu. 9/17: HiLo; Dallas; Controls; Pleasure Unit; Si Se. 9/18: Sharp Things; Penniless Wilds; Perry Weissman 3; Freshmaka; 10th Planet; Rocketband; Antibalas. 9/19: D.J. Chill Freeze. *170 Orchard St. (780-0287). $.*

iktun—A small, way-way-west venue that's host to some of the city's most relaxed, unpretentious club nights, like the biweekly deep-house-themed "N'Ice"; the friendly, long-running house-music night "Bang the Party"; a nifty trip-hop party called "Nice & Easy"; and "Direct Drive," a strictly drum-'n'-bass night with D.J.'s Lion, Seoul, Cassien, Reid Speed, and Chris Thomas. Log on to www.baktun.com for complete schedule. *418 W. 14th St. (212-206-1590).*

fe—Okay, we give. It is the only hip place on Bleecker Street, even if the doormen can get a little tough on those they deem unworthy. What bouncers don't? Wednesday night's "On!" offers a mod-influenced, Austin Powers–esque midweek romp. Also on Wednesday (in the club's lounge) is "Legends" a soulful house party with music from resident D.J. Adam Scott. Thursday night's "Get a Life!" is a glammy hoot, thanks to D.J.'s Jackie Christie, Lady Bunny, and David Holland. "Flash Fridays" belong to none other than legendary D.J. Grandmaster Flash, who spins surprisingly mainstream, Hot 97–ready hip-hop. Every Sunday night, "Flick6ix," whose hosts show campy films and stage appropriately themed live entertainment, takes over. Life also hosts a monthly drum-'n'-bass party called "Heat." 9/15: Jania; Tet Kale Productions. 9/16: C.M.J.: The Donnas. 9/18: C.M.J: L7. *158 Bleecker St. (212-420-1999).*

e Roxy—The cavernous Chelsea institution's deeply entertaining and mysteriously underattended Tuesday- and Wednesday-night roller-skating jam keeps boogie queens' wheels spinning till the wee hours. Promoters Marc Berkley and John Blair host the still thriving (and very, very Chelsea-boy) Saturdays, while "Big Fridays" offer house music for a straitlaced date crowd. 9/15: Giant Step presents Femi Kuti, with his sixteen-piece band; Aphrodite; Jurassic 5; Wiseguys; To Rococo Rot; Fantastic Plastic Machine. 9/16: Giant Step presents Innerzone Orchestra featuring Carl Craig; the Herbaliser; Roots Manuva; Lamb; Groove Armada; Merz; D.J. Recloose; D.J. Neil Aline. *515 W. 18th St. (212-627-0404). $.*

Twilo—Twilo is *the* superclub of the moment, thanks to a revolving lineup of dance music's biggest marquee attractions. Fridays, world-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights; Saturdays belong to aging club king D.J. Junior Vasquez and his bare-chested Chelsea-boy following. 9/15: C.M.J.: Sasha. 9/17: Basement Jaxx. *530 W. 27th St. (212-268-1600).*

Westbeth Theatre—The West Side's midsize, mid-priced rock venue, which makes up for some unfortunately placed columns with the pleasant addition of a sultry bar and lounge. 9/17: C.M.J: Breakbeat Era; Roni Size; D.J. Die; D.J. Raymond Roker. *151 Bank St. (212-691-2272).*

Jazz

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Every Sunday night, Chico O'Farrill's smoking Afro-Cuban Jazz Orchestra. Every Monday night, the Toshiko Akiyoshi Jazz Orchestra. Every Tuesday, the Ellington Orchestra. Every Friday, the Lew Anderson Big Band swings from 5:30 to 7:30. $15–$20 cover; $10 minimum. Sets at 9 and 11. 9/15: Maria Schneider Jazz Orchestra. 9/16–18: "The Jazz Tribe," featuring Bobby Watson, saxophone; Jack Walrath, trumpet; Ronnie Mathews, piano; Curtis Lundy, bass; Victor Lewis, drums; and Ray Mantilla, percussion. 9/20: Maria Schneider Jazz Orchestra. *315 W. 44th St. (212-581-3080).*

Blue Note—With a first-rate sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. *131 W. 3rd St. (212-475-8592).*

Detour—With no cover and top-notch young players, this cozy, tiled East Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. 9/14: Matt Jorgensen and 451. 9/15: Elliott Zigmund Quartet. 9/16: Elvis Sinatra. 9/18: Dave Lobenstein Quartet. 9/20: Chuck Clark Little Big Band. *349 E. 13th St. (212-533-6212).*

Iridium—In the surreal basement across from Lincoln center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours. 9/14–9/19: Jim Hall and Dave Holland Duo. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (212-582-2121).*

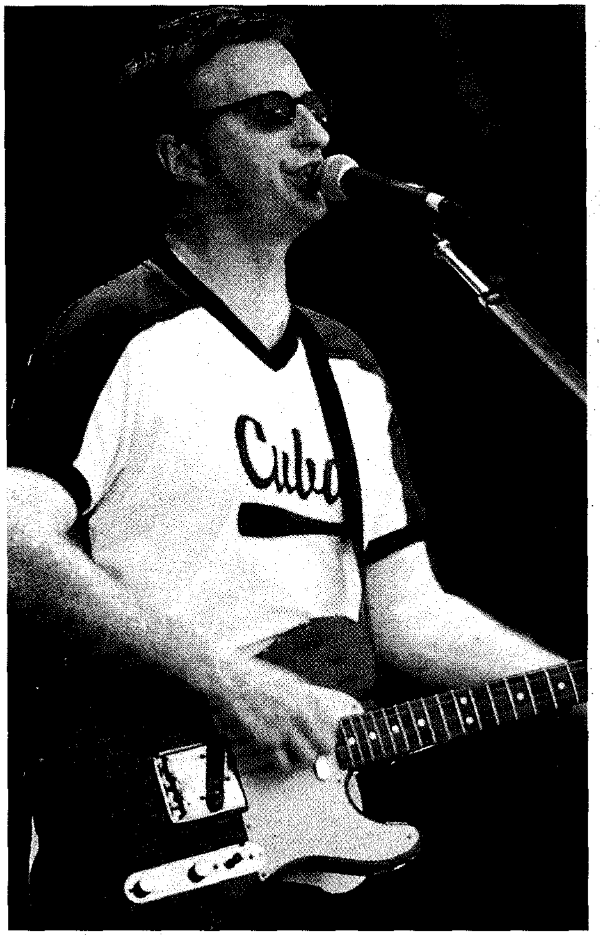
Jazz at Noon—East midtown's long-running Friday-afternoon jam session—where Dizzy Gillespie, Clark Terry, and Elvin Jones have all been visiting scholars—returns for its thirty-third season, with the usual high-caliber house band. 9/17: Don Braden Quartet. Noon–2:30 P.M. $5 cover. *San Martin Restaurant, 143 E. 49th St. (212-832-0888).*

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard boppers, living legends, and hungry young comers. Mon., Tues., and Fri. at 5:30, and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; Sun. at 7 and 9. $15–$25 cover; $10 minimum. 9/15–9/19: Benny Green Trio; Neal Caine; Owen Hart. *116 E. 27th St. (212-576-2232).*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So. (212-242-1785).*

Tavern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern now offers the occasional pianist in its "Crystal Room." Like a trip to Vegas—without the airfare! Four-hour sets begin at 6:30 weeknights, at 7 on weekends. Pianists Scott Gordon, Michael Ferreri, Rich Siegel, Paul Katz, and Michael Favata entertain diners weekdays. No cover; no minimum. *Central Park at W. 67th St. (212-873-3200).*

Tonic—Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sun-



Performance
Bragg-ing Rights

Stridently Marxist, determinedly folky, and self-deprecating to a fault (he once complained in a song about his lack of prowess between the sheets), Billy Bragg never found a large following for albums like *Worker's Playtime* and *Talking With the Taxman About Poetry*—but he's always had a sense of humor about it. His new album is *Reaching to the Converted,* which he'll do at Town Hall on September 18. (See "Concerts.")

otograph by Steve Jennings/Retna.

days. 9/14: Neill C. Furio's Date Nut; Brian Dewan. 9/15: Mighty Imperials; Soul Providers. 9/16: Elliott Sharp; Orchestra Carbon. 9/17: Sharkbait of Atlantis. 9/18: Maurice McIntyre; Bob Ostertag; Slow Poke. 9/19: Thurston Moore; The Scene Is Now. *107 Norfolk St. (212-358-7503). $.*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 9/14–9/26: Tommy Flanagan Trio. *178 Seventh Ave. So., at W. 11th St. (212-255-4037). $.*

Comedy

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Tues.–Thurs., shows at 9:30; Fri.–Sat., shows at 8, 10, and midnight. *82 W. 3rd St. (212-477-1000).*

Carolines On Broadway—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. *1626 Broadway, bet. 49th and 50th Sts. (212-757-4100). $12.50–$24.50, two-drink minimum.*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 8:30, 10:15, and midnight; and Sun.–Thurs. at 9. *117 MacDougal St. (212-254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat., $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).*

Gotham—A trendy comedy spot in the Flatiron district. Every Tues. and Sun. New Talent Showcase. Sun.–Thurs. at 8:30; Fri. and Sat. at 8:30 and 10:30. Cover is $12 Fri. and Sat., $8 on weeknights. Two-drink minimum. *34 W. 22nd St. (212-367-9000).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Cover is $7–$12. Shows: Sun.–Thurs. at 7 and 9; Fri. at 7, 9, and 11:30; Sat. at 8, 10, and 12. *236 W. 78th St. (212-595-0850).*

Cabaret

Algonquin Hotel—Fresh from a major overhaul, the Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. & Sat.) Sundays: The Howard Fishman Quartet. Through 9/25: Mary Cleere Haran in "Crazy Rhythm" with Richard Rodney Bennett. *59 W. 44th St. (212-840-6800).*

Asti—Singing-waiter frolics, with an emphasis on opera and operetta, are the keynote of this Village landmark. Late dining. *13 E. 12th St. (212-741-9105).*

Bemelmans Bar—Through 10/9: Peter Mintun. $10 cover charge, $5 at the bar. *Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).*

Cafe Pierre—Tues.–Sat., singer-pianist Kathleen Landis performs works by Gershwin, Van Heusen, Arlen, and Rogers in "Where or When?" Sun.–Mon., Nancy Winston sings and plays piano. $19 minimum; jacket and tie required. *Fifth Ave. at 61st St. (212-940-8195).*

Don't Tell Mama—What better way to wind down after an evening of overwrought Broadway fare than with some understated cabaret? Wednesdays at 8:30: "The Next Big Broadway Musical," an improvised comedy. $10 cover, two-drink minimum. Beginning 9/20: Scott Coulter's "Unexpected Songs." *343 W. 46th St. (212-757-0788). $.*

Judy's—Newly relocated to Chelsea, this cozy and friendly piano-bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 9/14: Alicia Adams with Bobby Peaco. 9/15: Courtney Kenny and Nanci Collyer in "From Opposite Sides of the Pond." 9/16: Michael McQuary. 9/17–9/18: Anne Pringle and Mark Burnell in "Gypsies, Tramps a
Thieves." 9/19–9/20: "An Ear for Music," a ne
revue conceived and directed by Helen Bald
sare. *169 Eighth Ave., bet. 18th and 19th Sts. (21
929-5410).*

Sardi's—Fridays, John Malino's combo plays ja
standards and a little "down-home blues." No co
er; $12 minimum. "Starboard Home" a new m
sical by Chuck Muckle and David Eisner. *234
44th St. (212-221-8444).*

Supper Club—"This Joint Is Jumpin'," with Vivi
Reed, Kevin Ramsey, and the Supper Club 1
Piece Big Band. 9/17: Camaros. 9/18: Jumpi
Gigolos. *240 W. 47th St. (212-307-7171).*

Performance

Rock and Roll All Night

With performances from more than 1,000 up-and-coming acts from nearly every genre and subgenre you can name squeezed into four days—September 15 through 18—the annual CMJ MusicFest (sponsored by the music-industry trade publication *College Music Journal*) might seem like a forced march through pop's outer limits. Luckily, beyond the alt-rock retreads and the hip-hop soundalikes, there are plenty of exciting acts who rarely play New York. Some highlights: Guided by Voices warms up the stage for its seventies power-pop heroes Cheap Trick at Roseland Ballroom on the 15th; D.J.-producer Prince Paul (pictured, below left) debuts his forthcoming concept project Handsome Boy Modeling School (which features Atari Teenage Riot's Alec Empire, Cibo Matto's Miho Hatori, and De La Soul's Trugoy, among many others) at Wetlands on the 15th; Tricky brings the dark hip-hop of his new album *Juxtapose* to the Bowery Ballroom on the 16th; the Donnas perform their Runaways-influenced punk at Life on the 16th; Detroit techno pioneer Stacey Pullen D.J.'s at the Cooler on the 17th; Los Angeles–based L7 continues its long-awaited comeback at Life on the 18th, and rappers Medina Green demonstrate the whip-smart lyricism that made "Crosstown Beef" one of the best singles of 1998 at Wetlands on the 18th. Also on the 18th, a special showcase for the Beastie Boy label Grand Royal will host cooler-than-cool acts like New Wave–influenced popsters Bis (below right) and new signees Sukpatch at the Bowery Ballroom. Passes for the fest don't come cheap (although some would consider them a bargain, considering the number of acts involved): They're $395 for the general public and $225 for students. Individual shows will be open to non-passholders, but be forewarned that those with passes will be given preference at crowded shows (read: anything you're likely to want to attend). **ETHAN BROWN**

Photographs: left, Tasleema; right, Dennis Kleiman/Capitol/Grand Royal Recor

in concert

Chamber Music Society Season Opener

Classical Music

Tuesday, September 14

ine Comparone and the Queen's Chamber and—Perform a program of works by .P.E. Bach. *Merkin Hall, 129 W. 67th St. 212-501-3330), at 8; $22.*

an Krishnaswami, Cello, and Mark Salman, Pino—Perform works by Beethoven, Liszt, nácek, and others. *Weill Recital Hall, 154 V. 57th St. (212-247-7800), at 8; $20.*

Wednesday, September 15

amber Music Society—Performs an all-Aozart concert in recognition of CMS larinetist and artistic director David hifrin. *Alice Tully Hall, Lincoln Center 212-875-5788), at 8.*

Thursday, September 16

solute Ensemble—Performs works by ershwin, Adams, Schnyder, and Sumera. *Ailler Theater, Columbia University (212-54-7799), at 8; $15.*

gemusic—Performs Saint-Saëns's Fantaisie or Violin and Harp; Debussy's Trio for Harp, Flute, and Viola; and Ginastera's Pino Quintet in F minor. With flutist Tara)'Connor, violinist Carmit Zori, violist)aniel Phillips, and others. *Fulton Ferry anding, under the Brooklyn Bridge, Brooklyn 718-624-2083), at 7:30; $23.*

negie Hall Celebrates Betty Comden and dolph Green—Performances of the Broadvay pair's works by Nathan Lane, Phyllis Newman, Diane Schuur, and others. *Carnegie Hall, 881 Seventh Ave. (212-247-800), at 7:30; $18–$75.*

rion Music Society—Performs dances by Aonteverdi, Valentini, Mazzocchi, and Aarazzoli. *Sylvia and Danny Kaye Playouse, 695 Park Ave., at 68th St. (212-772-448), at 8; $24.*

enz Maycher, Organ—Performs works by owerby, Bach, Franck, and others. *St. rancis of Assisi Church, 135 W. 31st St. 212-967-9157), at 1:15; free.*

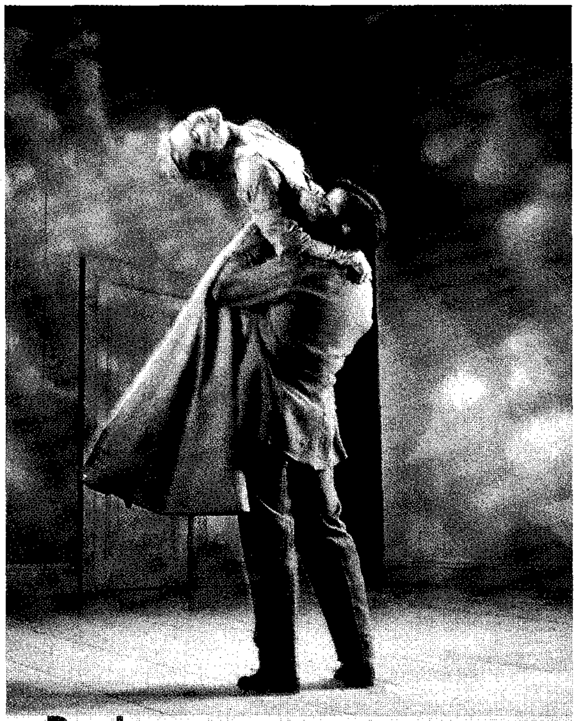
Saturday, September 18

semble Sospeso—Performs Harrison irtwistle's *Secret Theatre, Carmene Arcadie Mechanicae Perpetuum,* and *Tragoedia.* effrey Milarski, conductor. *Miller Theater, Columbia University (212-854-7799), at ; $15.*

m: Composers Close Up—A concert and panel liscussion of the music of Derek Bermel, perormed by pianist Christopher Taylor. *Merkin Hall, 129 W. 67th St. (212-501-3330), at 9; $9.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."



tograph by Jon Gilbert Fox.

Previews

Everywhere but Here

After performances in New Hampshire, North Carolina, and Massachusetts, director-choreographer Martha Clarke's 'Vers la Flamme,' a Lincoln Center commission, will finally hit the New York stage this Wednesday. The evening-length dance-theater work is based on five short stories by Anton Chekhov (including "The Lady With the Lapdog," performed by George de la Peña and Paola Styron, pictured) and is set to 32 piano works by Alexander Scriabin, performed by pianist Christopher O'Riley. (See "Dance.")

Sunday, September 19

Bargemusic—See 9/16, at 4.

Kent Trittle, Organ—Performs works by Bach, Bruhns, Liszt, and others. *Church of St. Ignatius Loyola, 980 Park Ave. (212-288-2520), at 4; $15.*

Opera

Amato Opera—Performs Verdi's *La Traviata,* 9/18 at 7:30 and 9/19 at 2:30. *319 Bowery (212-228-8200); $25.*

New York City Opera—Performs Rossini's *Il Viaggio a Reims,* 9/14 at 6:30, 9/17 at 8, and 9/19 at 1:30; Puccini's *Madama Butterfly,* 9/15 at 7:30 and 9/18 at 1:30; and Mozart's *The Magic Flute,* 9/16 at 7:30 and 9/18 at 8. *New York State Theater, Lincoln Center (212-870-5570); $22–$90.*

Dance

Gabri Christa and Cynthia Oliver—Perform *Lukosimad,* a collaborative dance-and-performance-art piece exploring women's issues relating to sanity, 9/16 and 9/17 at 8. Through 9/26. *Dance Theater Workshop, 219 W. 19th St. (212-924-0077); $15.*

Dance as Ever—Charles Askegard performs a solo by Leigh Witchel to Hugo Wolf's *Italian Serenade.* Also on the program, *Scherzo Fantastique,* set to music by Josef Suk; *Armature,* to music by Bach; and a revival of *Horizon,* 9/16–9/18 at 8 and 9/19 at 2. *Pace Downtown Theater, Pace University (212-780-3413); $20.*

Dancenow Downtown—Colloquium Contemporary Dance Exchange presents a two-week festival of dance performances and classes in downtown spaces, featuring the work of more than 125 choreographers and companies, including Pat Catterson & Dancers, Ramos Dance, Keely Garfield, Goldhuber & Latsky, and others. Through 9/19. Call for times, locations, and tickets. *Various locations (212-727-0784); $10.*

Sarah East Johnson and Lava—Perform *Lava Love,* a cabaret-style program of works inspired by volcanoes and incorporating dance and acrobatics, 9/16 and 9/17 at 8, 9/18 at 3 and 8, and 9/19 at 3. Through 10/2. *Flea Theater, 41 White St. (212-226-0051); $25.*

Lincoln Center Great Performers—Presents Martha Clarke's *Vers la Flamme,* a program of dances by Clarke based on five Chekhov short stories and set to solo-piano works by Scriabin, 9/15–9/17 and 9/19 at 8 and 9/18 at 3 and 8. With Felix Baska, Kate Coyne, Sean Dalal, and others. *New Victory Theater, 209 W. 42nd St. (212-721-6500); $40.*

Laura Pawel Dance Company—Performs the premiere of Pawel's *Reader's Digest* and repertory works, 9/17 and 9/18 at 8 and 9/19 at 5. *University Settlement, 184 Eldridge St. (212-873-9073); $12.*

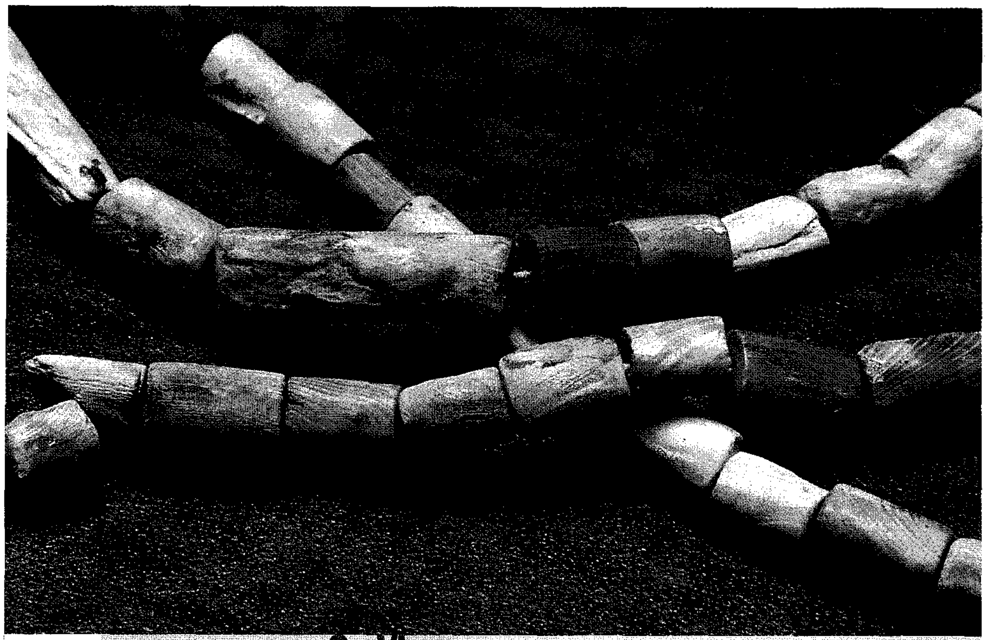
Pilar Rioja—Performs a program of Spanish dances and tangos, 9/14 and 9/16 at 7, 9/18 at 8, and 9/19 at 3. Through 9/26. *Gramercy Arts Theater, 138 E. 27th St. (212-889-2850); $25–$35.*

Reggie Wilson/Fist and Heel Performance Group—Perform "Qoqoda," a program of original works with live accompaniment that incorporate vocal and dance stylings from the southern United States, Africa, and the Caribbean, 9/18 at 8 and 9/19 at 3. *Dance Theater Workshop, 219 W. 19th St. (212-924-0077); $15.*

Ellis Wood—Performs *Home for the Naked,* a piece that explores metaphors for the word *naked,* accompanied by music by Scott Westerfeld, as part of Dance Theater Workshop's Carnival Series, 9/14 and 9/15 at 8. *Dance Theater Workshop, 219 W. 19th St. (212-924-0077); $15.*

the mix

Garden Poetry...Race for the Cure



On View

Stealing Home

Investigate New York's best bargain ever at "$24: The Legendary Deal for Manhattan," an exhibition of maps, wampum beads (pictured), and documents from when the Dutch made the Lenape tribe a deal they should have refused—and an exploration of the myths that have followed. At the New-York Historical Society, 2 West 77th Street (212-873-3400). Opens September 21.

John Leonard's TV Notes

A Slight Case of Murder (9/19; 8 to 10 P.M.; TNT), based on a comic novella by forever-funny Donald E. Westlake, stars William H. Macy as the accidental killer of a woman he shouldn't have been seeing, Adam Arkin as the cop who's on his trail, James Cromwell as a private eye who blackmails Macy into upping the body-count ante, and Felicity Huffman as the girlfriend who figures most of this out, but then . . . a surprise triple-cross twist of an ending, by a bunch of pros. Sort of carbonated noir.

Hayley Wagner, Star (9/19; 8 to 9:35 P.M.; Showtime) will teach Bethany Richards, an actress suddenly too old and too tall for the child roles she starred in and far too uppity for ordinary life in an ordinary high school, what real love is all about. Not bad for the children in your house, with Priscilla Presley as the mom, Pam Grier as the agent, and Nick Cornish as the boyfriend who just happens to be playing Romeo in a school production of Shakespeare's play.

Sealed With a Kiss (9/19; 9 to 11 P.M.; CBS) asks yuppie pond scum John Stamos to rethink his career (making money for Robert Stack), his engagement to be married (to the equally careerist daughter, Jane Sibbett, of that same Stack and, wonderfully, Angie Dickinson!), his childhood dreams (once upon a time, he actually wrote something other than a contract), the game of golf, and the poetry of Longfellow—all this because he meets Annabeth Gish, who is indeed worth reconsidering everything else for, but this is the sort of material only a Nora Ephron seems to know how to fly.

Lectures and Panels

"Beyond Category—The Recorded Legacy of Duke Ellington"—9/14 at 7 P.M.: Nat Hentoff moderates this discussion between George Avakian and Teo Macero. Lincoln Center's Stanley H. Kaplan Penthouse (212-875-5599); $10.

"Why Must We Draw the Tightrope Walker in This Way?"—9/14 at 8 P.M.: Performance artist Jimmy Raskin's slide lecture considering the tightrope walker in Nietzsche's *Thus Spoke Zarathustra.* Thread Waxing Space, 476 Broadway, between Broome and Grand Sts. (212-966-9520); $3.

"Hope Against History: The Course of Conflict in North Ireland"—9/15 at 7 P.M.: Jack Holland discusses new book. NYU's Glucksman Ireland House Washington Mews (212-998-3950); $5.

"Sacred Landscapes"—9/16 at 6:30 P.M.: Landsca architect Dennis Winters explores the evolution the meditation garden in Buddhist tradition fr western Tibet to Japan. Japan Society, 333 E. 47 St. (212-832-1155); $10.

"Roddy Doyle Interviewed by Peter Quinn"—9/212 6 P.M.: A conversation with the author of *Commitments, Paddy Clarke Ha Ha Ha,* and *Woman Who Walked Into Doors.* The New Yc Public Library, Fifth Ave. at 42nd St. (212-93 0855); $10.

The Written Word

Bob Zmuda—9/14 at 7:30: Reading from his n book, *Andy Kaufman Revealed!,* and showing slid Barnes & Noble, 4 Astor Place (212-420-132 free.

Lucie Brock-Broido and Charles Simic—9/14 at 7 P. Reading from their poetry. The Russian Samov 256 W. 52nd St. (212-533-6391); $3.

Dave Barry—9/14 at 7:30 P.M.: The Pulitzer Pr winner reads from his first novel, *Big Trouble.* 33 17th St. (212-253-0810); free.

Susan Minot—9/15 at 7:30 P.M.: Reading fr *Evening.* Barnes & Noble, 2289 Broadway, at 82 St. (212-362-8835); free.

Marcel Theroux—9/15 at 7:30: Reading from *Stranger in Earth.* Barnes & Noble, 4 Astor Pl (212-420-1322); free.

Alice Sebold—9/15 at 7: Reading from *Lucky.* T Mercantile Library, 17 E. 47th St. (755-6710); fr

Amy Ephron—9/16 at 7:30 P.M.: Reading from *Wl Rose.* Barnes & Noble, 2289 Broadway, at 82nd (212-362-8835); free.

Jane Shapiro—9/16 at 7 P.M.: Plenty of wine an reading from *The Dangerous Husband.* Three Li & Company, 154 W. 10th St. (212-741-2069); fr

Jonathan Lethem—9/17 at 7:30: Reading from *Mo erless Brooklyn.* Barnes & Noble, 4 Astor Pl (212-420-1322); free.

Jane Goodall—9/17 at 7:30 P.M.: The scientist, cc servationist, and gorilla-lover reads from *Reason Hope: A Spiritual Journey.* Barnes & Noble Uni Square, 33 E. 17th St. (212-253-0810); free.

"Poetry in the Garden"—9/19 at 5 P.M.: Poets Willi Kushner and Anselm Berrigan read from th work in the public garden at 6th St. and Ave (212-982-5673); free.

Roddy Doyle—9/20 at 7:30 P.M.: Reading from *A Called Henry.* Union Square, 33 E. 17th St. (21 253-0810); free.

Maggie Estep—9/20 at 7:30: Reading from *Soft M niacs.* Barnes & Noble, 4 Astor Place (212-42 1322); free.

Tours

Brooklyn Heights—9/19 at 2 P.M.: Visit New Yc City's first landmarked district, with 600 structu built before the Civil War. Meet at the St. Geo Hotel, on Clark St. between Henry and Hicks (212-969-8262); $10.

Columbus Circle and Environs—9/19 at 11 A.M.: Exa ine the history and future of this important a long-troubled crossroads and visit the Mai Monument, the Columbus Monument, the f

Photograph courtesy of the New-York Historical Soci

AME WEEK

HOME ● AWAY ○

	MON	TUE	WED	THUR	FRI	SAT	SUN
ANKEES	TOR MSG 7PM	TOR MSG 7PM	TOR MSG 7PM	CLE MSG 7PM	CLE MSG 7PM	CLE FOX 1PM	CLE MSG 1PM
IETS	COL FSNY 8PM	COL FSNY 8PM	COL FSNY 5PM		PHI WB 7:10PM	PHI WB 7:10PM	PHI FSNY 1:40PM
IETROSTARS						DC MSG 7:30PM	
ETS							NE CBS 1PM
IANTS							TB FOX 4:15PM
	9/13	9/14	9/15	9/16	9/17	9/18	9/19

mer Gallery of Modern Art, and the area's magnificent apartment houses. Meet at the statue of Simon Bolivar, at the head of Sixth Ave. and Central Park So. (212-935-3960); $15.

Events

ts of Pacific Asia—9/15–9/18: Dealers from the U.S., Asia, and Europe exhibiting antique Asian textiles, sculpture, jades, ceramics, bronze, jewelry and screens. 69th Regiment Armory, Lexington Ave. at 26th St. (683-2434); $12-$35.

frofuturism"—Through 9/18 from 11 A.M. till 5 P.M.: An international group of cultural critics, artists, and curators consider the role of the African diaspora, technological innovation, and futurist themes in digital media, visual art, video, and music. NYU's King Juan Carlos I Center, 53 Washington Square So. (212-613-3086); $5.

rd Annual Mayor's Cup Race—9/18 at 11 A.M.: Board the spectator boat and watch classic yachts and schooners battle it out on the Hudson. Pier 16 at South and Fulton Sts. (212-748-8590); $20–$25; reservations required.

wntown Arts Festival—Through 9/30: Cutting-edge art—like performances on Chelsea rooftops and a free block party with electronic music and video shorts—throughout Chelsea, SoHo, and the Lower East Side. Call the festival hotline at 212-243-7675 for a complete guide to locations, times, and prices; many events are free.

Benefits

.ORAL"—9/16 at 7:30 P.M.: Friends and Lovers of Riverside Area Life offer dinner, a silent auction and the comedy of Elayne Boosler to make money for creation of the city's largest off-leash dog playground. Boat Basin Café, 79th St. at the Hudson River (212-580-6921); $50–$100.

riends for the Cure"—9/16 at 7 P.M.: Comedy, food, drinks, and a raffle to benefit research on lymphoma. Masterview Studios, 450 W. 31st St. (800-CFL-6848); $60.

ast Village Art In-Sites"—9/18 at 12 P.M.: A tour of the East Village art scene culminating with a silent auction and party at La MaMa La Galleria to benefit the Community Access program, which assists people with psychiatric disabilities in the transition from homelessness to productive living. Tour meets at 30 Cooper Sq., second fl. (212-780-1400, ext. 738); $25–$30 for tour; $50–$60 for reception; $65–$75 for both.

Exhibitions

wo Five-Letter Words: Lenny Bruce"—Through 10/3: A tribute to the late blacklisted comedian featuring all of Bruce's surviving television work, including appearances on *The Steve Allen Show* and *Arthur Godfrey and Friends.* Museum of Television & Radio, 25 W. 52nd St. (212-621-6800); $6.

ashion Onstage: Couture for the Broadway Theater, 1910–1955"—Through 2/27/00: An exploration of costume couture. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672); recommended donation, $5.

Online

New York Magazine on the Web—"Stephanie's Surf Report" (in the "Today" section of www.newyorkmag.com) visits a new Website each weekday. This week: Mail-outs made amazingly manageable; a gaming resource to rival all others; a Website just for chicks with sticks; downloadable movie rentals (bye-bye, Blockbuster); and a way to get the most—or at least more—out of a drugstore. And while you're in the neighborhood at www.nymag.com, stick around and check out all our other great features, like selected articles from the current issue, extensive archives, and our expanded "Cue" section, plus web exclusives like daily New York trivia, "First Words" for bibliophiles, and our helpful Subscriber Service Center.

Sports

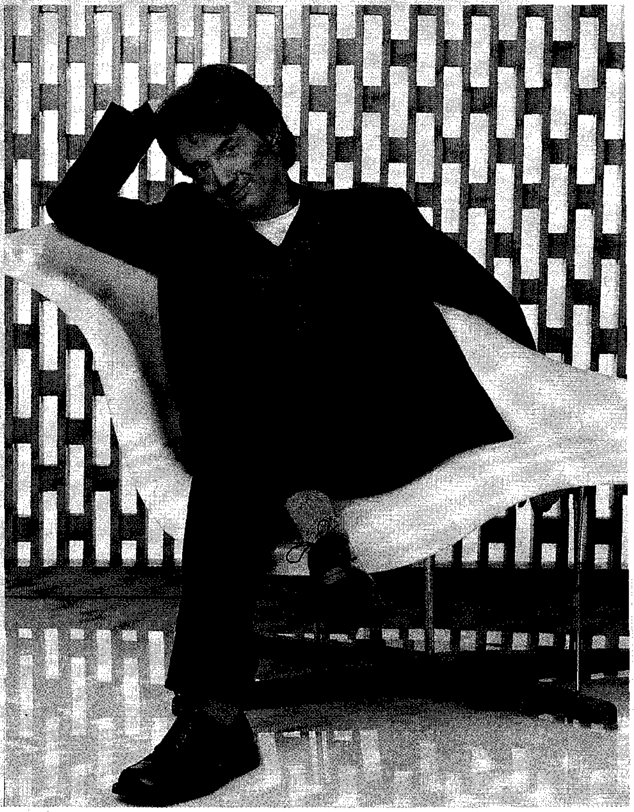
Cynthia Cooper—On 9/15, from noon to 2, Cooper, a guard for this year's WNBA champion Houston Comets, will be at the NBA store, 666 Fifth Avenue, at 52nd Street, to talk with fans and sign copies of her memoir, *She Got Game.* New York fans who are still bitter about the Comets' beating the Liberty in the WNBA finals are advised to stay at home. For more information, call the NBA Store at 212-515-6221.

Boston to New York AIDS Ride—If you can take a couple of days off work, we can't think of a better excuse: This year's Boston–to–New York AIDS Ride

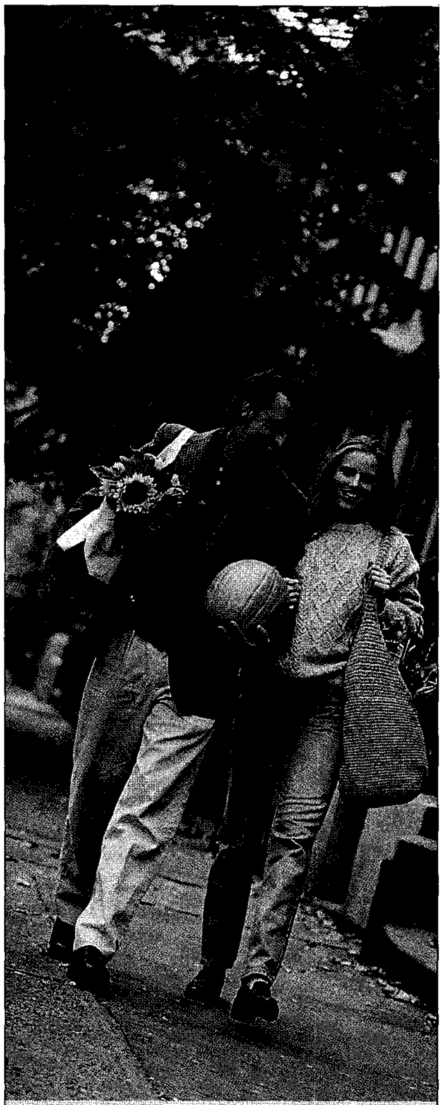
The Tube

Short Change

Martin Short charmed his cackling audience with spiteful imitations of former NBC execs Don Ohlmeyer and Warren Littlefield at a seminar last Wednesday night at the Museum of Television & Radio, but Short himself seemed none too amused as he recounted the failure of *The Martin Short Show*—"that three-show nightmare on NBC"—in 1994. The wee comedian hopes to have better luck with his new talk show, premiering on CBS September 13 at 4 P.M. "You idolize and idealize things from your childhood," says Short during a phone call, "and Jack Paar was always my favorite. He seemed so easy and in the moment on his show, and you believed him; there's power in believing what you see on TV. Why did Cosby make such a huge dent on television? Because you believed that's who he was." But when a tape of Short's most memorable characters was played before his lecture at the museum the other night, everyone seemed happy to believe he was Ed Grimley, then a dazed synchronized swimmer, then Katharine Hepburn, then Jerry Lewis. Will we love him in his own clothes? "I've logged more hours in the entertainment arena as myself than as any other character," he says. "Because every few months I go on the talk-show circuit promoting something." Among the first to promote something on Short's couch will be Billy Crystal, Tom Hanks, and Steve Martin, but his dream guest, he says, would be Marlon Brando, "because the craft services food would have to be so good that day." Cuisine is really not that interesting to Short, though. "Where are we eating?" his producer Bernie Brillstein yelled from the audience at the museum. "Eat, shmeat," Short replied, grinning at the crowd. "I don't care about food. I want your love!" ARIEL LEVY



otograph by George Lange.



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Wolff *continued from page 28*

work from McKinsey swell Michael Jordan (one advantage of this deal may be that the term *Tiffany network* will be forever retired) and seems to stay a pure suburban mensch—a pure suburban mensch ad-space salesman.

Now, it is no secret that the secret of all this is share price. You're successful in the eyes of your board, your shareholders, your employees, the media, and probably your family too if your share price is going up. You're wearing a KICK ME sign if the price goes down. What makes one company a plotzer and another a Wall Street darling is less and less about balance sheet and more and more about what is called "story." The story is what turns fund managers into fans.

And every good story has got to have a good character. The greater the character, the greater the story. You could make the literary argument that the key moment in the modern business story is the transformation of the ordinary, nerdy, buttoned-down executive (Gates, Welch, Case, Eisner) into a shamanlike being.

The humper becomes a visionary. (All visionaries were once humpers—and many visionaries return to being humpers; Sumner Redstone was a humper, a visionary, a humper again—and now a visionary once more.)

He understands, or we believe he understands, not only how to make more money than he spends (and even this attribute is not absolutely necessary anymore) but how technology and communication and worldwide markets will shape the future.

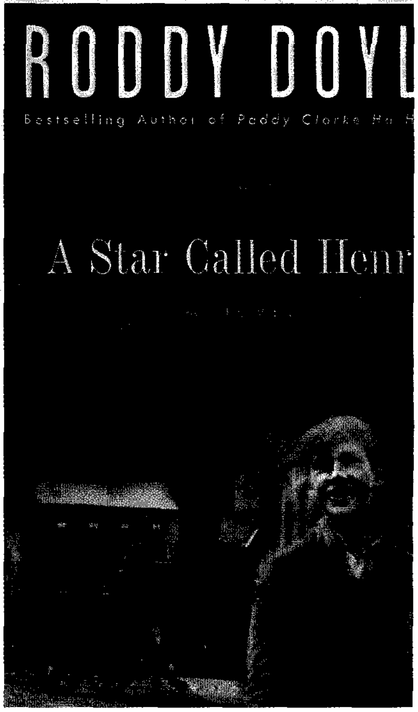
Of course, a visionary—a modern business visionary, anyway—isn't a single-minded soul pursuing his lonely vision. He's a salesman, a consummate salesman, and something of a quick-change artist, willing and able to do whatever is necessary to be what my dad used to characterize as "an operator." Even better if he's a little quirky—what my dad used to call "a character."

And right now, that guy is Mel Karmazin.

The fund managers and the analysts began to like what they saw after he deftly took CBS from Michael Jordan (that was very sweet). That set his role in motion. The Karmazin role translated into the CBS share price—indeed, they are extensions of each other. And when your share price is high, you've got to do something with it—obviously! It buys you more today than it will tomorrow (ask Disney about that). And trading is your job. So you buy—or sell; you act. Foolishly or not. When you're on a roll, you go with it. ■

E-mail: michael@burnrate.com

In Print **Roddy Doyle, author of *The Commitments*, the Booker Prize–winning *Paddy Clarke Ha Ha Ha*, and the excruciating best-seller *The Woman Who Walked Into Doors*, is as funny and fierce as we've come to expect in his latest, *A Star Called Henry*. The book traces the story of the Irish Rebellion as seen by charming, murderous IRA terrorist Henry Smart. Doyle reads at Barnes & Noble Union Square September 20 and is interviewed by author Peter Quinn at the New York Public Library's main branch September 21. See listings.**


RODDY DOYL
Bestselling Author of Paddy Clarke Ha H
A Star Called Henr

will start 9/16 at Northeastern University
Boston and will cover 275 miles, finishing 9/
on Eighth Avenue between 14th and 16th Stre
in Manhattan. Food, lodging, and bicycles will
provided. Each rider will be assigned a represent
tive to assist with fund-raising and must raise
minimum of $1,700 to participate in the ride. N
proceeds will benefit the Fenway Communi
Health Center in Boston, the New York Lesbi
& Gay Community Services Center, and t
Callen-Lorde Community Health Center. Eve
organizers are also seeking volunteers to do su
port work on the ride. For information on how
ride, volunteer, or donate, call 800-825-1000.

Komen New York Race for the Cure—Maybe you do
have three days to spare, but you can still do so
good. On 9/19, the Susan G. Komen Breast Canc
Foundation is sponsoring the annual Race for t
Cure in Central Park. The proceedings begin at
A.M. at the 72nd Street Bandshell in the park, w
the 5K run and walk, starting at 9 A.M. at 74th Stre
and Central Park West. The run-walk is open to
women; men are invited to join Al Roker and ot
er celebrities in the Three Miles of Men, lining t
course and voicing support of the racers. Regist
tion is $18 in advance or $20 the day of the race, a
all proceeds go to the Komen Foundation, whi
distributes funds to breast-cancer research and tre
ment facilities across the nation. For information
how to register, call 212-293-CURE or visit the We
site at www.nyraceforthecure.org.

kids

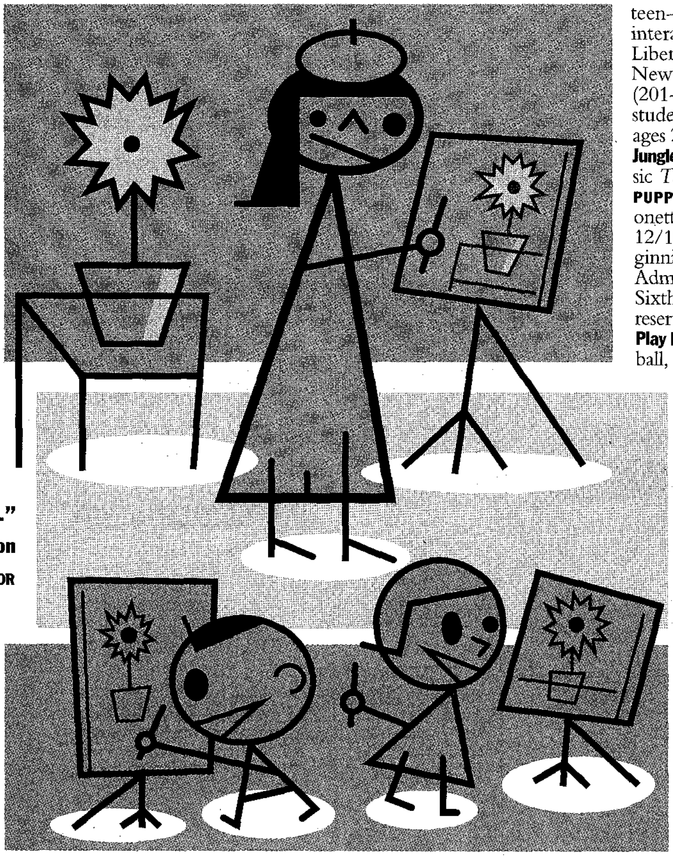
Bronx Science...Video Doodling

On View

Do as I Do

Inevitably, it seems, glimpses of a teacher's private life—suspected political leanings, romantic entanglements, secret ambitions—offer more hold over students' imagination than whatever lessons he or she may try to impart. For that reason alone, "Inside & Out," an exhibit of artwork by twenty members of the teaching staff of the Children's Museum of the Arts, seems destined to attract as much scrutiny as any other group show in SoHo this season. The eight artists represented conduct workshops that allow kids to take steps along their own roads of discovery. Michelle Leisure, whose hanging sculptures tell personal narratives, asks kids to bring photographs and found objects that have meaning for them to a "Transferred Stories" sculpture-making session (October 23 at 1). In a photography workshop (September 18 at 1), Theresa Rosinski suggests children photograph a single object in ways that make it look different. Her two photographs in the show offer impressions of the same piece of sculpture—seen from below, and then at eye level. Seeing their instructor's work in the context of a museum exhibit may in itself offer students a new perspective. "It's one thing for me to talk to kids about the possibilities of making a career as an artist," says Rosinski. "This lets them really see what that means." (Opening September 16, from 6 to 8 P.M.; on view until October 31.)

BARBARA ENSOR



hildren's Events

wer Power—Who knew so many intrepid otanists were setting off from the Bronx to he rain forests of South America to save omo sapiens from assorted blights? (If it eren't true, some screenwriter would have ade it up by now.) During "Plant Hunters Week" (9/18–9/26), **THE NEW YORK BOTANI-AL GARDEN** is abuzz with sounds, tastes, ights, and information about the tropical ain forests. Age-appropriate family activities include opportunities to hear scientists tell about adentures as they hunted down for rare specimens n the jungle, shaking rain sticks, and learning how roperly to press one's own botanical specimens. 00th St. at Southern Blvd., Bronx (718-817-700). Admission is $3, $2 for seniors and students, 1 for children over 2. (Free on Wednesdays and aturdays from 10 to 1.)

hno-Wizardry—A rare opportunity for kids to be ctive, not passive, participants in the glories of ideo technology: Several **SONYWONDER TECHNOLO-Y LAB** workshops this fall are offered in different age groupings—so no one's stuck with kids they consider too young or intimidatingly sophisticated. Kids in grades 4 and 5 can go to "Take Action," a two-hour course, and create video public-service announcements—on a topic of their choosing (9/18); on 9/25, kids in grades 6 and up can take the same workshop. Take copies home and pop them in the VCR whenever there are people to be impressed. The cost of the workshops ranges from $10 to $25. To reserve space, call 212-833-8100; a 50 percent nonrefundable deposit will be required. 550 Madison Ave., at 56th St. Regular admission is free.

stration by J. D. King.

Cue

Ethan Brown
Nightlife

Barbara Ensor
Kids

Brett Kelly
Movies

John Leonard
Television

Ariel Levy
Books
Events
Radio

Nick Meyer
In Concert
Sports

Edith Newhall
Art

Robin Raisfeld
Restaurants

Stephanie Saulmon
Online

Jennifer Senior
Theater

Pedal, Pedal, Pedal Your Boat—School may have started, but summer need not be entirely a memory. Almost-untippable boats can still be rented at the **KATE WOLLMAN RINK** in Central Park. Open noon to 6 P.M. Boats seat four; children must be accompanied by an adult; $10 per hour with a $10 deposit.

Circus Sans Tent—Eight-year-old twin sisters perform acrobatics together as part of an eruption of acts called *Lava Love* performed by Sarah East Johnson's all-female ensemble, Lava, at the **FLEA THEATER**. Not specifically a children's show, the multimedia production will include a hula-hooping act, boxing, pogo-stick jumping, and a trapeze act; through 10/2, at 41 White St. (212-226-0051); $25.

All the Better to . . . "Robot Zoo," at **LIBERTY SCIENCE CENTER**, lets kids try out the long teeth, fast tongue, and sonar detector creatures use to catch their prey and avoid becoming another animal's lunch. "Reptile Zoo" affords thrills of a different order: Meet a fifteen-foot-long Burmese python and interact—sort of. (Through 1/9/00.) Liberty State Park (Exit 14B off the New Jersey Turnpike), Jersey City (201-451-0006); $9.50 adults, $8.50 students and seniors, $6.50 children ages 2 to 12.

Jungle Rumble—Rudyard Kipling's classic *The Jungle Book* is brought to life by **PUPPETWORKS**' cast of wooden marionettes. Saturdays and Sundays through 12/19 at 12:30 and 2:30 P.M. and, beginning 10/1, Friday evenings at 7 P.M. Admission is $7, $5 for children. 338 Sixth Ave., at 4th St., Brooklyn. For reservations, call 718-965-3391.

Play Ball—Play basketball, soccer, handball, or jump rope without lugging or buying equipment. Free kits filled with a variety of games and sports equipment can be borrowed year-round through the Central Park Conservancy at **CENTRAL PARK**'s North Meadow Recreation Center. Weekdays 10 A.M to 8 P.M. and weekends till 6 P.M. Call to reserve (212-348-4867). Mid-park at 97th St. ●

Six-Legged—For the tail end, as it were, of Lincoln Center's **WALTER READE THEATER** series "Movies for Kids Bug Out," *Microcosmos* takes audiences close up into the world of snails, ladybugs, and beetles, preceded by *The Bug Parade*, made in 1941. On 9/18 and 9/19 at 2. At 165 W. 68th St. Tickets are $3 for both adults and children. ●

Junior Om—Traditional Reiki master Donna Bender offers a daylong "Living Light" workshop for kids ages 7 to 12 at **NEW PERSPECTIVES**. Kids work on conflict-resolution skills, take a guided meditation, and learn how to integrate relaxation techniques into their daily lives. And you thought it was difficult for adults . . . 9/18 from 10 to 4. At 220 Madison Ave. (212-679-7810); $85. ●

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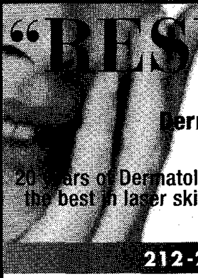

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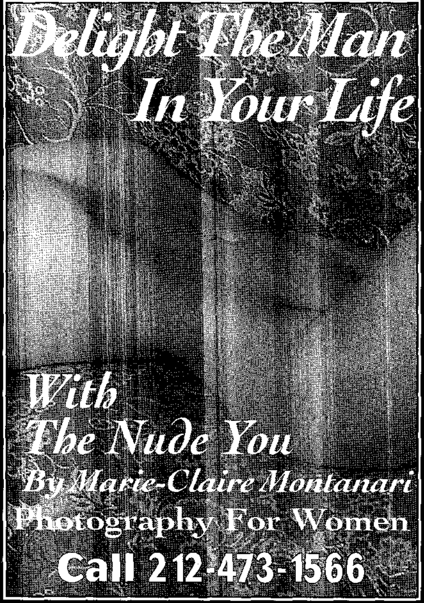
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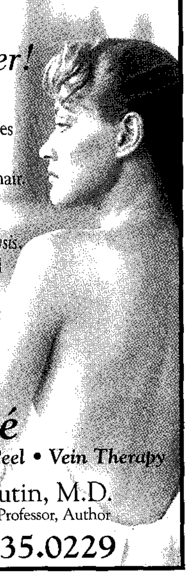

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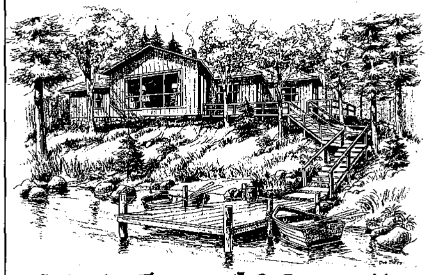

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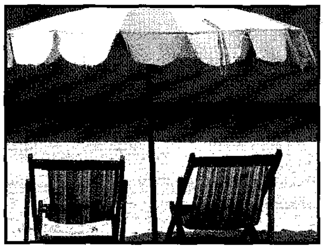

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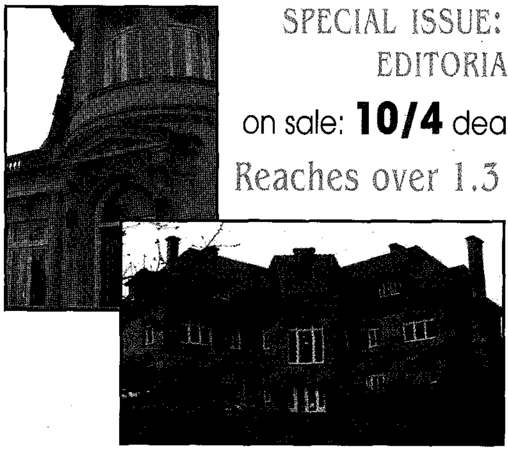

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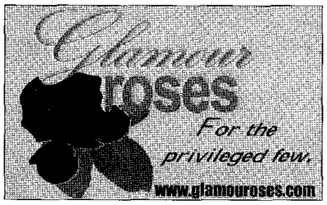

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MY NAME IS NORRIS...
Deep, sensitive, artist interested in inner beauty. Seeking blonde, buxom babe. Please send 8 x 10 glossy photo.

abc

Oh, Grow Up • Wednesdays

Japanese Female—45, 5'5", seeks smart white male, 40s; music. Photo. 1617 ✉☎

Totally Together—Well-educated, very attractive and successful, classy businesswoman. 50, great shape, 5'7", 122 lbs. Enjoys tennis, golf, skiing, hiking, walking. Great cook. Seeking caring and communicative man. 1600 ✉

44, MD—Christian, handsome, seeks suitable lady. Comfortable lifestyle. Phone/photo, please. 1625 ✉☎

Fun-Loving Traveler—Seeks fun-seeking woman for fun, friendly travel adventures and maybe more. Travel photos at www.Pioneeris.Net?zedman44. White male, 33, professional, attractive. 1615✉

Handsome, Sincere—6' gentleman, dentist, 42, seeks pretty, friendly, warm lady. Photo/bio. 1590 ✉

Handsome, Kind Doc For True Love—Sincere, wonderful, Jewish, 40, slim; enjoys art, theater, boating, wine, travel. Seeks bright, alluring, classy, beautiful, sincere, mature enchantress, 25-35, for best friend and committed romance. Note/photo. 1603 ✉ ☎

Parla L'Italiano?—I am 37, slim, 5'10", Italian-born, successful art director, very attractive, both inside and out. I'm open, sincere, creative, discerning and love to laugh. Never married. I'm looking for an Italian or Mediterranean lady, 27-32, who is elegant, passionate, spiritual, without kids/games. Her beauty is combined with strength in character, gentleness in her heart. Send descriptive letter with photo. (914) preferred. 1628✉

Butch Lesbian—With young child, 50ish, cute, fit, articulate, funny, seeks 30-plus, feminine complement for fun and maybe more. 1621 ✉

Affectionate, Sensual, Musical—Woman with a soul, seeks loving man, 55-70. 1644 ✉

38, Tall, Handsome—Fit Jewish MD is convinced that NY has at least one very intelligent, kind, attractive, thin, sweet, totally together, confident, very happy and successful woman who has a passion for life and work. Please also have a great sense of humor, be outgoing and less than 34 years of age. Naturally, I realize that the above-said woman is hard to find, but please call or write if you agree that the best place to start is when you have this much in common. 1627 ✉☎

Big Brown Eyes—33, Jewish, very passionate, very pretty, with great smile, dark hair, full lips, great shape and heart of gold. Seeks chemistry with handsome Jewish professional man who is confident, intelligent, athletic, fun and family-minded. Nonsmoker. Note/photo for response. 1637 ✉

Ladies—How do you like being kissed? Or, more importantly, is it by whom? I want to kiss a woman who takes care of her mind, her body and hopefully me! Age - 30s. I am 6'4", athletic, self-employed, widower. E-mail me at dear mark@aol.com to answer my questions and I will answer all yours - or note/photo, please. PS - I always give back more than I receive. 1613 ✉ ☎

Single Jewish Man—45, marriage and family-minded - plays piano, enjoys classical music. Seeking slim, attractive, financially secure female for honest, caring commitment. 1633 ✉

Attractive, Successful, Westchester—Woman, in mid 40s, seeks same in man, 47-57, for a light romance. Please send photo and letter. 1641 ✉

Sensitive, Very Handsome—Extremely physically fit, athletic, professional, financially secure, young 52, look late 30s, 5'10", blond/blue, Jewish, sophisticated, articulate, religion not important. You are under 50, very attractive, slim, intelligent and kind. Note/recent photo; will exchange. 1610✉

Looking For Love, Are You?—37-year-old professional, divorced, white Jewish male (no kids), honest man, on LI, seeks a positive, healthy relationship with a woman who is self-aware and capable of honest communication (as I am). I stand 5'9", husky build, brown hair/eyes/beard. Please be my age or younger and send note and picture or e-mail to shwred@aol.com. 1597 ✉

Gifted, Well-Established, Creative—Architecture, sculpture, accessory design. Male, 58, 5'10", fit, healthy, appealing, *centered, spontaneous, intuitive,* very bright, playful, ironic sense of humor. Listens and responds easily. Wants a fit, perceptive, lively, 40s-50s female equal, companion for long term. 1626 ✉

Singularly Unique—Complicated and charming. Handsome, 44, green eyes, 5'11' male with eclectic interests: philosophy, mathematics, physics, language, literature, politics and travel... Je cherche pour mon ame soeur, Viz., imaginative, compassioante, pretty and intelligent. Risibility. 25-35, nonsmoker, languages a plus: Italian, French and German. Note/photo appreciated, phone. E-mail: Quixoticsy@aol.com 1623 ✉☎

Gay Male, 53—Looking to share life's ups and downs. Weekends in the Hamptons are fun for two; humor and sincerity are important. Note/phone. 1646 ✉

Very Pretty, Petite Brunette—Down-to-earth, independent, caring, loving, two kids, looking for a successful, caring, loving, fun-to-be-with white male, 40-50, ready to start again. 1618 ✉☎

Irish Born—50, artist, own business, 6', brown/hazel, slim, dog owner, seeks lady, 35-50, for relationship. 1592 ✉ ☎

Pretty Woman, Teacher—White, sincere, loyal, sense of humor, seeks a good man for the long run, 60 plus. Photo. 1605✉☎

Midwest Businessman—In NYC every week, 5'7", 160, athletic, educated, successful, loves the Manhattan experience: restaurants, theater, clubs, I love live music, jogging in the park, skiing and even an occasional opera. I think NY is and adult play ground, I seek a slim, smart, sexy, and silly, 35-45 playmate to share it with. Photo/phone, please. 1643 ✉ ☎

Saucy, Spicy, Great-Looking—Slim, blond, green-eyed attorney seeks attractive, articulate, adventurous yet grounded man, 40-55, who can relate to a warm, fun, artistic, spirited woman. Photo/note. 1604 ✉

SEND

A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # _____
P.O. Box 4600
New York, New York 10163-4600

The Ideal Husband—Searching for
single female who is willing to comb
traditional values with a nontraditio
relationship - and is looking for comp
ionship and a long-term relationsl
leading to a marriage partnership a
family. I am a 40-year-old, gay wh
male professional, financially secu
stable, honest and humble. 1639 ✉

Adventurous Traveler—Male, 40, lo
sports, Woody Allen, folk music and cof
shops. Seeks attractive, slightly neurc
woman for relationship. Photo. 1648 ✉

One In A Billion—Very attractive, pet
caring, 34, enjoys NY, arts, travel. Se
attractive, caring male, 29-39. 1620✉

Manhattan Entrepreneur—Handsor
affectionate, trim, marriage-minded Jew
man, 5'9", young 54. Enjoys mus
dining, gym, scuba, laughs and conv
sation. Seeks upbeat, intelligent, confide
warm, in-shape Jewish woman (40-5
nonsmoker. Note/photo. 1655 ✉ ☎

Good-Looking—Literate man seeks lo
ly, slim lass, 45-55, for friendly fall fr
with mini-adventures in town and coun
Photo? Thanks. 1624 ✉ ☎

Striking Blond Lady—Tall (5'8") a
slim with great legs and brillia
smile, seeks man (45-60), who is
tall, educated, romantic, passionate a
sensitive, to enjoy the variety of li
outdoors, theater, biking, candleli
dinners, walks on the beach in any seas
travel, working out, museums and adv
tures of all sorts. 1606 ✉

Hugs Available—Attractive blo
woman, 40s. Interests: the arts, walk
and more. Seeks man of substance a
integrity, 38-52, for relationship. 1589✉

Pretty And Petite Single Mom—
Jewish, seeks wonderful professio
Jewish male, 40-55. 1642 ✉ ☎

Jersey Shore Marathon Man—5'8", 1
lbs, good-looking, youthful 54. Jewish,
PhD who is low-key, casual and dedica
to health and fitness - enjoys movi
reading, travel, vegetarian dining, runni
Manhattan, Jersey beaches. Seeks b
friend who is an attractive, athletic, sl
nonsmoking, down-to-earth woman un
45. Photo appreciated. 1619 ✉☎

Good-Looking, Down-To-Earth—Successful, Ivy-educated physician, 42, seeks a beautiful, educated and stable female, 28-34, who enjoys reading, travel and sports. Photo, please. 1609 ✉

Classy, Beautiful Blond—5'8", ofessional, would love to share ning, music, movies, travel and ore with a warm, sophisticated, ccessful man, 40-60. 1602 ✉☎

---

nny Outlook On Life—Pretty, petite, ue-eyed blond, 52, flexible, with many terests. I care about your desires. Can u care about mine? If you're affection- e, fit and have a great smile, then we'll "perfect together". 1607 ✉☎

Attractive Widow—Italian-born, warm, fit, mellow, 65, loves life and people. Seeks classy, kind, fit gentleman for companionship and good times. Photo. 1651 ✉

Good-Looking, Slender, Tall—Graceful, professional woman in academic life, with presence, warmth and realness. Sophisticated, interesting conversationalist with focus, humor, philosophical bent, enjoys exposure to new ideas. Passionate about music - amateur pianist. Enthusiasm for life - good, aesthetic, sensual things. Likes physical activity - swimming, hiking, skiing. Adores Italy (of course), the spirit, art, food, red wine. Seeks committed relationship with professional, attractive, 5'9" plus, 52-67, single white male. 1631 ✉☎

I'll Share Everything—With an attractive woman, 35-50, involved in the creative quest, art, books, film, the outdoors. I'm just 60 - a good-looking, successful visual artist with lots of heart. 1636 ✉

Career Man—Looking for career woman, 28-40, independent, who wants to have children. Race unimportant. 1611 ✉

Regular-Looking Lawyer—Reasonably tall, moderately successful, relatively well-adjusted, with an indomitable sense of humor - seeking a forever relationship with a slim, well-educated Jewish woman, vintage 1935-1945. Graduate degree a plus. Westchester or lower Connecticut resident preferred. 1588 ✉☎

NYMessage

I'm A Single Woman—Mid 40s, living in North Westchester who's just ended a relationship. More than missing, I miss going out and having fun. Would love to meet other successful, single 914'ers, 40-57 - men and women for friendship. 1640 ✉

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*Sources: 1999 Spring MRI; 1998 Summer MRI

MARY ANN MADDEN #951
NEW YORK MAGAZINE COMPETITION

THE NUN'S STORY—Vocation, vocation, vocation.

FRENCH WITHOUT TEARS—Read it and weep.

GANDHI—Ben is dandhi, so is Candhi—caste of thousands.

Above, smart-aleck reviews. Competitors are invited to invent one precis-review of a familiar book, play, film or how-dare-you.

Results of Competition 948, in which you were asked for messages for two sides of a business or visiting card.

Report: There had to be a reason why these might not just as well have been epitaphs, or what I said/should have said, or famous first/last/middle words. Sometimes we couldn't find one. Still. You never ever let a person down. Popular: Heston/Have Gun Will Travel. Jekyll/Hyde (couple of these below). Ishmael/Call Me. Blankness for Marceau or Rains. Going, Going/Gone for McGwire or Sosa. Endless and not ageless cards for president, First Lady, Bob Dole, and Linda Tripp—separate stories.

First Prizes of two-year subscriptions to *New York* to:

1. James Toback, DGA
2. (I rarely give this out.)
M. Benton, Elk Grove, Calif.

1. Never ask me about my
2. Business card.
—Michael Corleone
Nicholas Lume, Maspeth, N.Y.

1. Cabinets, Bureaus, Desks
2. Water Into Wine
—Jesus of Nazareth
Norman Charles, N.Y.C.

Runner-up Prizes of one-year subscriptions to *New York* to:

1. Mr. Jerry Lewis
2. Respected in France
A. Shulman, Sarasota, Fla.

1. Please see other side.
2. Please see other side.
—Dan Quayle
Adam Cohen, N.Y.C.

1. Johnnie Cochran, Esq.
Criminal Defense With Style
2. And in rhyme
So you don't do time.
J. Dineen, Hackensack, N.J.

And Honorable Mention to:

1. I'm nobody.
2. Who are you?
—Emily Dickinson
Helene Davis, Somerville, Mass.
similarly: Molly Graizzaro, Dumont, N.J.

1. I've looked at love
2. From both sides now.
—Joni Mitchell
Saul Kahan, Los Angeles, Calif.

1. Stephen Baldwin
2. No, no, no—*Stephen.*
Gene Schinto, Shelburne, Vt.

1. Jack Benny
2. Please return to Jack Benny.
Denise Reiss, Los Angeles, Calif.

1. The Energizer Bunny (please turn over)
2. The Energizer Bunny (please turn over)
L. Hoffman, White Plains, N.Y.

1. This is the front . . .
2. . . . and this is the back.
—RuPaul
Joel Darrow, Ramsey, N.J.

1. A.F. Möbius
1. A.F. Möbius
Mike Reiss, Los Angeles, Calif.

1. Teller
2.
Laura Shea, N.Y.C.

1. Anne Rice
2. L'Estat, c'est moi.
Jeff Brawer, Brookline, Mass.

1. Regis Philbin.
2. Is that your final answer?
Brendan J.O'Byrne, Regina, Sask.

1. Baron Karl Friedrich Hieronymus Freiherr Von Munchausen.
2. On my honour.
Dr. Marc Feldman, Birmingham, Ala.

1. Adam
2. I am the *man.*
Ben Patterson, La Mesa, Calif.

1. Artie Shaw
2. Marry Me
Harry N. Malone, Olmsted Falls, Ohio

1. Mary Hartman
2. Mary Hartman
Carlo Durland, Long Branch, N.J.

1. Shirley MacLaine—Actress, Author
2. 100% Recycled Paper
Larry Laiken, N.Y.C.

1. Inspector 13
2. Inspected by Inspector 13
Gillian O'Hara, N.Y.C.

1. Holden Caulfield
2. Let me in the goddamn door, for Chrissake.
David Rozenson, Newton, Mass.

1. Don DeLillo
2. I don't want to talk about it.
Mark S. Greenberg, Bronx

1. William Gates
2. Specializing in Computer Programming
Madelyn White, Pauling, N.
sp. ment.: Sandra Hull, Arlington, V

1. Don Rickles
2. You're reading the wrong side, dummy.
Charles Lubetkin, Springfield, N.
similarly: C. Olds, Freeport, M

1. Turn over to see my platform.
2. Turn over to see my platform.
—George W. Bush
Robin Coghill, Virginia Beach, V

1. Obverse.
2. Reverse.
—Noah Webster
Cheryl Stene, Sunnyside, N.

1. My Card
2. Get it? Get it? Do you get it?
—Adam Sandler
Melody Bunting, N.Y.

1. Leopold Bloom
2. Dublin, the World
Thomas Cantwell, Rathmines, Irelan

1 Gael Greene
2. Will work for food.
James Casimir Wisniewski, Pittsburgh, P

1. Sir Francis Bacon, The Lord Chancellor
2. Will Shakespeare, Playwright
Eric Hyman, Fayetteville N.

1. John Wayne
2. Hello, pilgrim.
Peter Rivera, N.Y.

1. Benjamin Spock, M.D.
2. That's *Doctor,* not the ears guy.
Leonard Sims, N.Y.

1. William Safire, Linguist Extraordinaire
2. Different than all the others
Fran Manne, Mahwah, N.

1. philipphilipphilipphilipphilip
2. glassglassglassglassglassglass
Dave Rapp, New City, N.

1. Call me Ishmael.
2. "And I only am escaped alone to tell thee."
Dan McInerney, Providence, Uta

1. John Updike
2. Rabbit Recidivist
Myra Voigt, Sinking Spring, P

1. Satan, Lord of the Flies
2. Come on down!
Mike Olton, Long Beach, Cal

1. Lemuel Gulliver
2. No job too big or too small.
Barbara M. Anuzis, Huntington, N.

1. Turn card over to other side.
2. This is not the other side. Please turn over.
—Zeno
Stephen Dudzik, Silver Spring, Md.

This card means business.
Not that there's anything wrong
ith that.
—Jerry Seinfeld
Janet Ivari, Yonkers, N.Y.

Jerry Seinfeld, Actor/Comedian
Nothing.
Donna Brown, Onalaska, Wisc.

J. Edgar Hoover
Director, Federal Bureau of
Investigation
Love your dress.
Hank Volker, Boca Raton, Fla.
sp. ment.: Russell Marlow, N.Y.C.

J. Edgar Hoover, FBI*
*Fashions for Big Investigators; Sizes 18
ıd Up
Sharon Sobel, Omaha, Neb.

The conscious Sigmund Freud.
The subconscious Sigmund Freud.
J.M. Tribelli, N.Y.C.

Henry VIII
Take my wife . . . please!
Jayne Darke, Columbia, S.C.

Medusa
Knot
Sara June Goldstein, Columbia, S.C.

Thanks again.
Really.
—Tom Arnold
Mark Rooney, Fort Lauderdale, Fla.

Alma Gluck Mahler Gropius Werfel
Next?
Howard Slenk, Grand Rapids, Mich.

Alex Trebek
Who is the host of *Jeopardy!*?
Martin Cristopher, Springside, Sask.
similarly: Elaine G. Amdur, Kingston, Pa.

Ron Perelman, and
~~Claudia Cohen~~
~~Patricia Duff~~
Ellen Barkin
A. Coyne, N.Y.C.

Jean Chretien.
Jean Chrétien.
Jason Farago, Mamaroneck, N.Y.

The Congenial Bed 'n' Breakfast.
Postively no refunds.
Charles Librizzi, Portsmouth, N.H.

René Magritte
Je ne suis pas René Magritte.
Martin W. Helgesen, Malverne, N.Y.
similarly: Jonathan Paul, Garrett Park, Md.

iles: Postcards, please, typed if possible. **ONE EN- Y ONLY** to Competition Number 951, *New York* agazine, 444 Madison Ave., New York, NY)022-6999. E-mail to 104700.2563@com- ıserve.com, **WITH STREET ADDRESS.** Entries must : received by September 24. Editor's decisions e final, and all entries become property of *New ork*. Results and winners' names will appear in e October 25 issue.

Smart City

continued from page 51

Mr. Tuffy (about $15 each) or the even harder, practically bulletproof Kevlar belted tires ($35 to $55). Most flats are the result of inadequately inflated tires and are therefore avoidable. A fully inflated tire will spin off most bits of glass and metal, while a soft one will split open like Jell-O. As rubber is porous, inflating a tire is always a work in progress. Use a pressure gauge to determine how hard your tires should be and check them regularly.

THE RIDE STUFF

Urban cyclists enjoy certain advantages over their suburban counterparts. The subway is always there as a backup in case of a breakdown of mechanics or willpower. (Metro-North, the LIRR, New Jersey Transit, and Amtrak also allow bikes, with some restrictions. Call first.) And believe it or not, New York drivers, accustomed to darting jaywalkers and yawning potholes, are generally good at not hitting you. The safest place to ride is at least six feet out in the middle of the street, where cars can see you. Danger waits in the so-called "door zone," the few feet closest to parked cars, where an ajar door will send you head over heels into the waiting, and rather uncomfortable, asphalt.

If you want to share your wisdom of biking in the city, or just want to learn from more experienced riders, joining a bike group is a worthwhile expense. The two main organizations in New York are the **Five Borough Bicycle Club** (212-932-2300, ext. 115) and the **New York Cycle Club** (212-828-5711). The 5BBC is more beginner-friendly (the annual fee is $15); most of its riders fall into the 35-to-50 age range. It organizes rides in and out of the city and offers bike-repair courses. The more-serious-minded New York Cycle Club ($21 a year) attracts those interested in the sporting side of cycling.

Every city cyclist ought to join **Transportation Alternatives** (212-629-8080), organizer of the annual New York City Century Bike Tour and the major city-bike advocate. Thanks to its efforts, the MTA allows bikes on the subway, the Port Authority allows riders on the George Washington Bridge, and the city has built ramps on the Brooklyn Bridge. Its Website (www.transalt.org) includes a map that gives the up-to-date riding conditions on all of the city's 24 bridges. A one-year membership is $25; one benefit is that it allows you to buy the Kryptonite New York Lock at wholesale cost. ■

Solutions to last week's puzzles

■	P	■	P	■	C	■	A	■	I	■	M	■	S	■
T	A	I	L	W	I	N	D	■	N	E	A	T	H	■
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■	H	■	N	■	N	■	C	■	Y	■	S	■	C	■

G	A	R	P	■	W	A	I	T	■	A	P	P	I	A	N	■	A	G	E	D
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D	E	B	I	T	S	■	■	■	M	A	M	M	O	T	H	S	■	O	N	E
■	■	A	V	A	■	T	A	B	O	R	■	B	A	R	E	■	F	L	E	E
J	A	N	E	C	U	R	T	I	N	■	D	U	K	E	S	N	I	D	E	R
A	B	C	S	■	L	E	A	K	■	P	O	S	S	E	■	A	S	P	■	■
P	E	R	■	M	Y	S	T	I	C	A	L	■	■	■	O	N	C	A	L	L
E	L	O	P	E	S	■	■	N	U	N	■	C	U	S	P	■	A	L	L	I
R	E	F	R	E	S	H	■	I	T	Z	H	A	K	P	E	R	L	M	A	N
■	S	T	O	K	E	U	P	■	S	A	U	T	E	R	N	E	■	E	N	E
■	■	■	■	■	S	M	O	G	■	■	R	O	S	Y	■	A	P	R	O	N
U	S	U	A	L	■	■	R	A	P	I	D	■	■	■	A	T	E	■	■	■
S	O	P	H	I	A	L	O	R	E	N	■	D	A	N	M	A	R	I	N	O
E	S	T	E	E	L	A	U	D	E	R	■	E	X	A	M	■	K	N	O	W
R	O	O	M	■	G	I	S	E	L	E	■	N	E	M	O	■	Y	A	W	N

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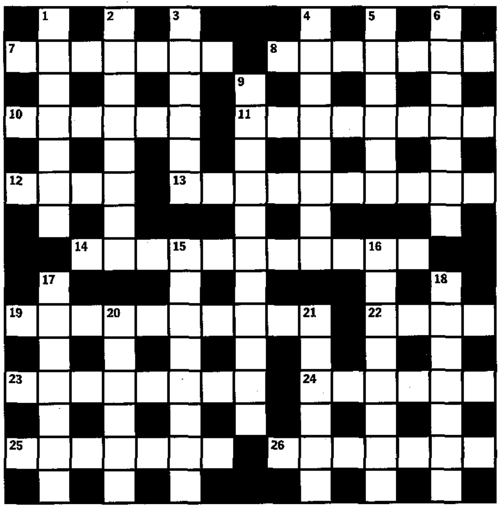
The 'Guardian' Crossword

ACROSS

7 Entrust with information about leg-iron. (7)
8 Takes line off spool and runs adrift. (7)
10 Sombre fellow's missing one. (6)
11 A pre-paid run-up. (8)
12 The unknown Buffalo Bill. (4)
13 Fitzgerald's bacterium. (10)
14 Boost one in strong rush. (11)
19 Lead taken from the composition of another instrument. (6,4)
22 Atomic jelly. (4)
23 Lobster? Compare one with Mum. (8)
24 S-Stink! (6)
25 Drunkard, I'm left half of beer. (7)
26 Front game. (7)



Note: **Each Across answer contains a theme word that is disregarded in the subsidiary part of the clue.**

DOWN

1 One-day king of the Bible. (7)
2 Five letters remain here, I'm told, so I'll wait my turn. (5,3)
3 One fellow is a good-looker. (6)
4 A position of potential success that's lost and/or a rhetorical repetition. (8)
5 Far-away setter held up by routine. (6)
6 Neglectfully mischievous, harbouring need. (7)
9 We go overboard in a mess. (11)
15 Not *loose*, thanks to potent wine drunk! (8)
16 Grating elegist describing 5 measure. (8)
17 Romans marauding outside easte Italian port. (3,4)
18 Like new-born's new ancestry? (
20 Impede pen, one being clutched Yours Truly. (6)
21 A wise old man is from Europe a not touring. (6)

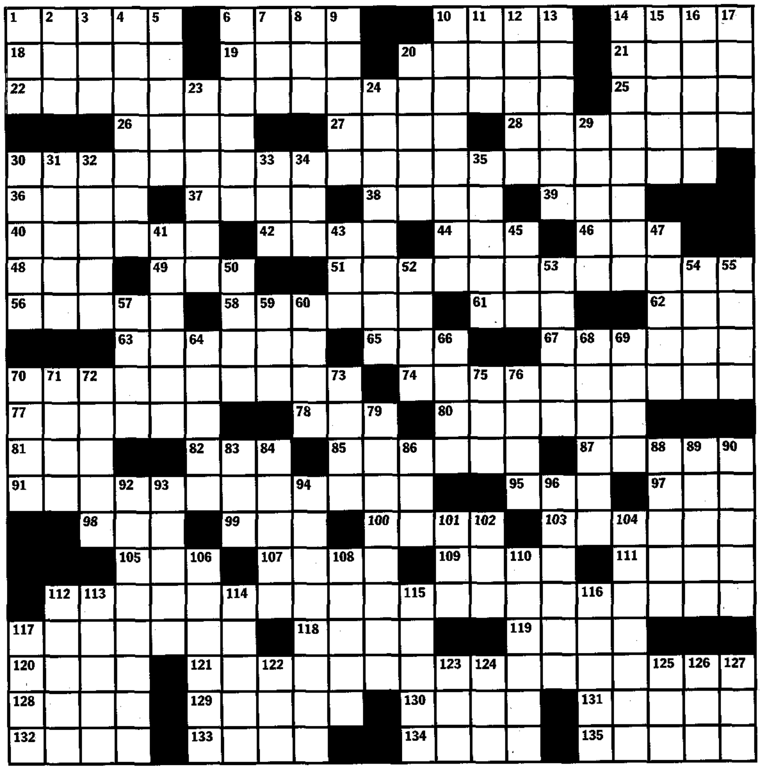
'Back-to-School Echoes': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

1 Get up
6 Goes one better
10 "The Aba —— Honeymoon"
14 Mark O'Meara's game
18 Sergeant's "at ease!"
19 Beckon a taxi
20 Kin of orlon
21 Director Kazan
22 Higher-education goal?
25 Scan the print
26 Cable car
27 Sunscreen-ingredient letters
28 Confers priesthood
30 Tuition ante?
36 Celine of song
37 Rice Krispies sound
38 Cancun coin
39 A college major, with "poli"
40 Modifying word
42 One of Caesar's conquests
44 Tony-winner Hagen
46 Jan ——, early Czech martyr
48 Roman 1002
49 Needle aperture
51 Argentine school?
56 Stone marker
58 Having a fondness for
61 Therapeutic retreat
62 Psychic's claim
63 For each
65 Geologic time span
67 Memorable Gilda
70 Tutorials?
74 Roommate?
77 The "R" in R.L.S.
78 Topsoil
80 Prayer
81 —— Z (the whole alphabet)
82 Pot cover
85 Aviators
87 Onetime New York hotel
91 Study of evolution?
95 Bobble the ball
97 Carrier of gene info.
98 Your, Quaker style
99 Attila, for one
100 Peter, Paul or Boris
103 Swirled
105 Mother in "The Yearling"
107 Controversial apple spray
109 Applies lightly
111 Not fooled by
112 Freshman orientation?
117 Adriatic port
118 Versa's go-with
119 Femmes' magazine
120 Hoses down
121 Makeup exam?
128 "Dedicated to the —— Love"
129 Start of a Dickens title
130 Rodrigo —— de Vivar (El Cid)
131 Raid
132 Blood fluids
133 One-horse carriage
134 Electronics giant
135 Type of trap

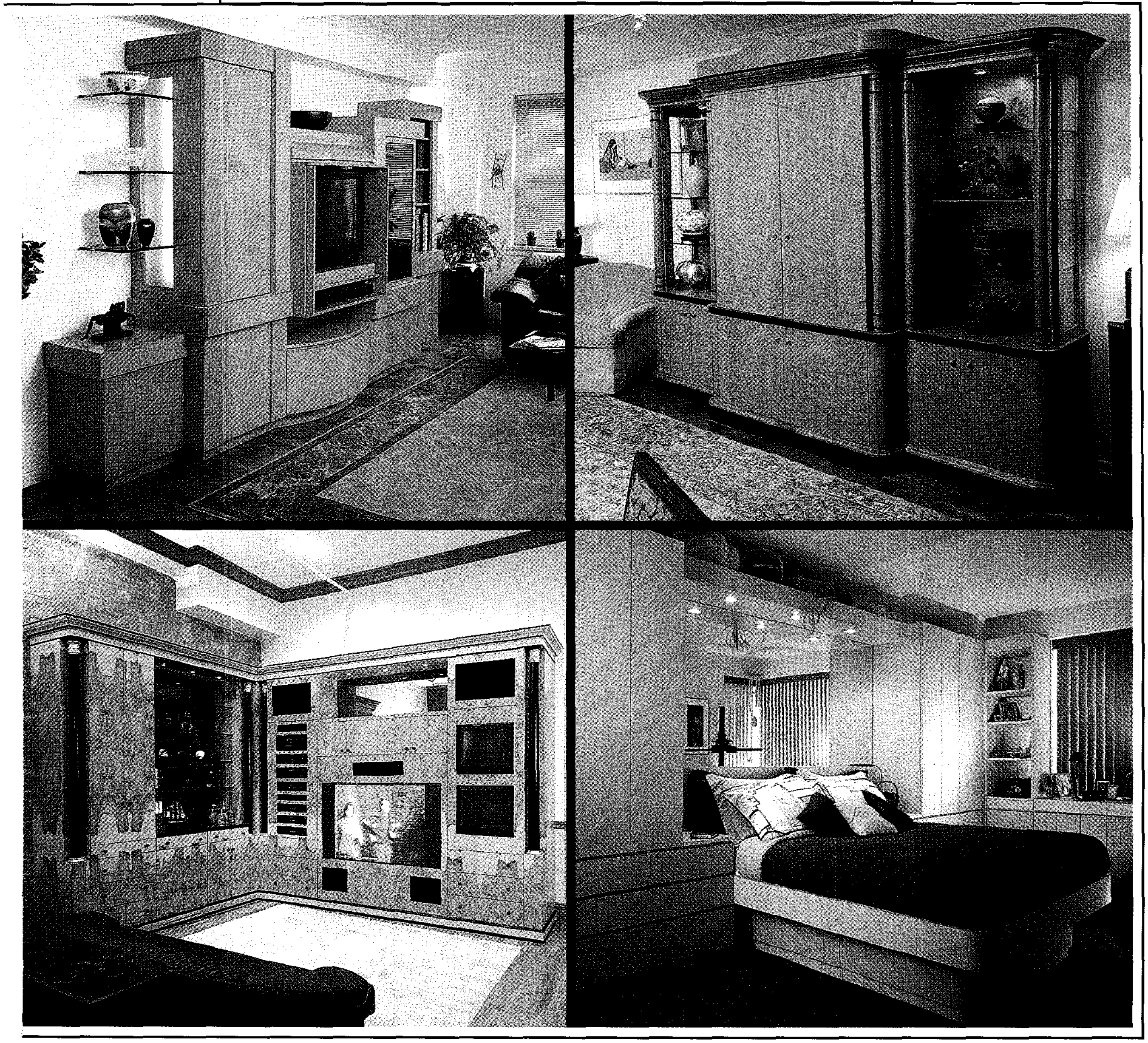
DOWN

1 Rainbow shape
2 Old Olds
3 Ailing
4 Soup cracker
5 Put forth energy
6 Stan Musial's *nickname*
7 Adult acorn
8 Bowler's target
9 Skier's terrain
10 Invents
11 Plus
12 Sired
13 Warning signals
14 Window-box flower
15 Oil-based
16 Tropical vine
17 Passing fancies
20 "Three Tall Women" playwright
23 Fitzgerald hero
24 Stealth bomber, e.g.
29 Russian's villa
30 Jefferson's predecessor
31 "I —— my way" (Sinatra lyric)
32 Hollywood opus
33 Carp at
34 Tax pro
35 Tiny bits
41 Successful sower
43 Worldwide news agcy.
45 Nile viper
47 Shell out
50 Zeno's town
52 Store bosses: abbr.
53 Grant and Middlec
54 Like a hand-me-do
55 Full of ginger
57 Stow cargo
59 "—— on parle français"
60 Sneakers brand
64 Fiber for mats
66 Power particle
68 Over the gangplanl
69 Pesters for paymen
70 After Mardi or foie
71 With Rooter, a drai product
72 Circa
73 Skyrocket
75 Suffix for sculpt
76 Have a meal
79 Certain attorney's a
83 I, in Eisenach
84 City known for a version of the Bible
86 Domicile: abbr.
88 Bandleader Lopez
89 "It takes —— know . . ."
90 X-ray element
92 Zimbabwe and Zambia, formerly
93 Secretary of State Vance
94 On the ugly side
96 Outcome
101 Most junk mail
102 Stool pigeon
104 Loves to excess
106 Plays the role of
108 Licorice-flavored herb
110 Less than windy
112 "Good Night" girl
113 Saltpeter
114 With which to bite
115 Essentials
116 Sheet-music signs
117 What Noah counte by
122 Goats say it
123 City to fly down to a 1933 song
124 Wasn't colorfast
125 —— la la
126 Corn unit
127 Nursery-rhyme "pocketful"



Solutions to last week's puzzles appear on page

If you can **imagine it,** we can **build it.**



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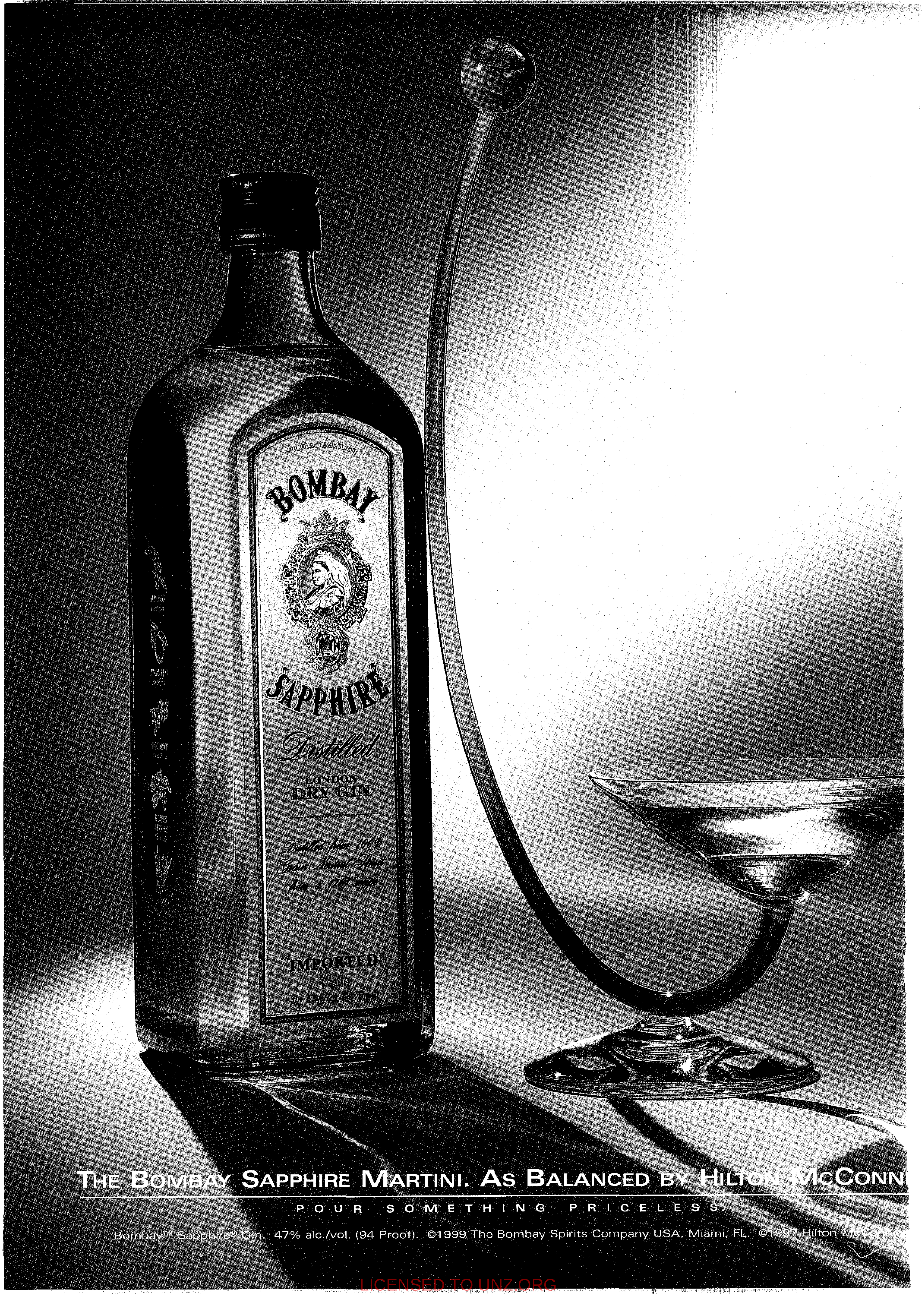
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